

# *THE BUNFOLDER*

*an e-journal for the book binder and book artist*



Sheryl Oring sets up her "I Wish to Say" office on the Belmont University campus in Nashville, Oct. 2008. Photo by Dhanraj Emanuel

*Volume 7, 2011*

## Table of Contents

|   |    |
|---|----|
| Cuban Book Arts Collaborations By Steven Daiber   | 4  |
| [Una versión en español de este artículo aparece a partir de la página 12. Las imágenes de la versión en Inglés tienen subtítulos en Inglés y Español]                          |    |
| Colaboración Cubana en el Libro de las Artes por Daiber Steven  | 12 |
| Capturing the Quotidian: Book Artists Explore New Tools by Miriam Schaer  | 16 |
| Evening Conversations of the Booklover Rubricius and the Printer Tympanus by Oldrich Menhart  | 22 |
| 2 The New Oriental Binding Structure described by Monique Lallier and Pamela Barrios  | 36 |
| Eyes Wide Open and Fingers Crossed: Production and Distribution Problems with Large-Edited Artists' Books by Phil Zimmermann  | 42 |
| Tomorrow's Past by Charles Gledhill   | 48 |
| A Non-Adhesive Externally-Sewn Binding Solution to a 14 <sup>th</sup> Century Vellum Manuscript by Scott Kellar   | 54 |
| Focus On Artists' Books V: Artspace Mackay by Doug Spowart  | 58 |
| Reading by Space and Time in <i>Building by the Book</i> by Mary Tasillo  | 63 |
| <i>Open Book: An International Survey of Experimental Books</i> by Grant Mandarino  | 66 |
| Bonefolder Bind-O-Rama 2010: <i>The Thread That Binds</i>   | 68 |
| Book Reviews  |    |
| Baker, Cathleen A. . <i>From the Hand to the Machine. Nineteenth-century American paper and mediums: technologies, materials and conservation.</i> Review by Jeffrey S. Peachey | 77 |
| Carlisle, Kate <i>Homicide in Hardcover, If Books Could Kill, and The Lies That Bind.</i> Review by Marieka Kaye  | 80 |
| Etherington, Don. <i>Bookbinding &amp; Conservation: A Sixty-year Odyssey of Art and Craft.</i> Review by Peter D. Verheyen   | 82 |
| Submission Guidelines   | 85 |

*This work is licensed under a Creative Commons License.*

*The Book Arts Web / Philobiblon.com© 2004*

*The Bonefolder (online) ISSN 1555-6565*





## Publisher's Note

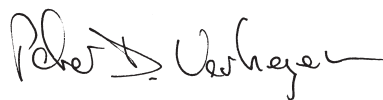
Welcome to Volume 7 of *The Bonefolder*, our 13<sup>th</sup> issue and the first iteration of this publication as an annual. In the 7 years of this publication since fall of 2004, readership as measured by downloads has grown exponentially so that we can easily (and arguably) say that we are the most widely read publication in the book arts with over 205,071 downloads recorded since we could start recording counts in December of 2006. Committed to the Open Access movement since inception, *The Bonefolder* has been freely available online and listed in the Directory of Open Access Journals (DOAJ) placing it into just about every larger library's online catalog, worldwide. Increasing numbers of readers also share their impressions of issues and articles via their blogs, Facebook, and Twitter further spreading the news. Statistics can be wonderfully revealing.

With this success come concerns about sustainability – how can a small staff keep the publication going without compromising on quality. One way we hope to do this is to produce a single larger, yet more selective annual issue. As potential authors we hope that you will keep us in mind as we continue to seek a broad range of articles on book arts related projects, structures and techniques, exhibition and publication reviews, thought provoking opinion pieces, and more. The Bind-O-Ramas will also continue, of course.

In order to provide better access to more time sensitive pieces, a blog called *Bonefolder Extras* will provide a pre-publication venue for such things as exhibition and book reviews. Publication guidelines and selection criteria will remain the same, and selected articles will also appear in the next issue of *The Bonefolder* ensuring that they become part of the permanent record of the publication. This will also enable us spread the work of producing an issue out over the course of the year. More information about *Bonefolder Extras* will be shared via Book\_Arts-L and other lists/media in the spring. The site will be available via the *Bonefolder* site at <<http://www.philobiblon.com/bonefolder>>.

Finally, I invite self-nominations for no more than two new members of the Editorial Team. Individuals should be: self-starters; connected to various aspects of the book arts community; observant and aware of new developments; comfortable soliciting articles and working with authors to get articles “publication” ready in accordance with the submission guidelines; able to work to deadlines and be responsive to the Team; fluent in working with common desktop applications such as Word, Google Docs, email. Geographic location is irrelevant. Hybrid backgrounds a plus. Appointments will be for two years and can be renewable. If you are interested, please send a statement of interest that expresses what attracts you to this opportunity, what qualities you would bring to *The Bonefolder*, your book arts interests and background, and include a brief resume. A writing sample and other illustrative examples are also welcome. Please send to the Publisher at <[bonefolder@philobiblon.com](mailto:bonefolder@philobiblon.com)>. Nominations received before March 15 will receive first consideration.

Thank you to all our readers and contributors. We wouldn't be here without you.



## Editorial Board:

### Publisher & Editor/Reviewer:

Peter D. Verheyen: Bookbinder & Conservator / Head,  
Preservation and Conservation, Syracuse University Library,  
Syracuse, NY.

### Editors / Reviewers:

Donia Conn: Workshop Program and Reference  
Coordinator, Northeast Document Conservation Center,  
Andover, MA.

Karen Hanmer: Book Artist, Chicago, IL.

Chela Metzger: Conservator of Library Collections,  
Winterthur Museum, Garden and Library, Winterthur, DE.

Full information on the *Bonefolder*, subscribing,  
contributing articles, and advertising, can be found at:

<<http://www.philobiblon.com/bonefolder>>

To contact the editors, write to:

<[bonefolder@philobiblon.com](mailto:bonefolder@philobiblon.com)>

The masthead design is by Don Rash



## Cuban Book Arts Collaborations

By Steven Daiber

[A Spanish version of this article appears beginning on page 12. Images in the English version are captioned in English and Spanish]

Una versión en español de este artículo aparece a partir de la página 12. Las imágenes de la versión en Inglés tienen subtítulos en Inglés y Español]

My collaborations with artists from Communist countries have been fortuitous. In the 1960's I remember standing in school hallways with sirens blaring—we'd protect the backs of our necks from the possibility of flying glass once the bomb hit. Cuba- Russia- China- Vietnam—these were evil countries. During my trips to Cuba and Vietnam, I was lucky enough to realize that the citizens of these countries are just like us. They are proud of their country, they work hard, laugh, eat, show off their children, worry about health care, world politics, cost of living, the next job and how to craft a meaningful body of art.

My family and I first visited Cuba in 2001. Our longest annual stay was ten months in 2003 and our shortest visit, three weeks. This adventure began when my wife, Jacqueline Hayden, a Professor of Film and Photography at Hampshire College and a founding faculty member of Hampshire's study abroad program in Havana asked me if I wanted to go to Cuba. My first questions were simple and based on a very limited knowledge of the island--What is Cuba? Where is the Bay of Pigs? Who Is Fidel Castro? What do I really know about Cuba and can I buy cigars? All these questions and more continue to be explored.

Since 2003 I have worked in eight different print shops in Havana and offered book arts and printmaking workshops at individual studios and universities. These print shops are typically Cuban- one foot in the past, one in the present and one looking to the future. The process of creating an aquatint looks more like a Santería ceremony, shaking the rosin dust over a plate and heating it with an oily flame.

With my very poor Spanish I find myself in situations where I am not only unable to communicate but also unable to fully assimilate to a society so different from my own. Still, I enjoy these wonderful cultural differences. When greeting a friend in Cuba, the first questions asked are about the family. "How is your child, your spouse?" One offers a kiss or handshake upon greeting a friend. A refreshing change from the norm here

in the US where one is first asked, "What are you working on?" Cuba is a society based on generosity and equality. One day, the printer I was working with, Yordi, who was doing all the physical labor of inking and running the press offered me half of his lunch. That day, what I had in my wallet equaled 6 months of his yearly salary. I felt instantly humbled.

I have a deep respect and admiration for the artists with whom I collaborate. My goal with all the collaborative book projects I've made in Cuba is to share a perspective on life with which I am unfamiliar but have been fortunate enough to experience.

### An Observation on the Print Shops of La Habana



*Taller Experimental de la Gráfica director Luis Lara Cabaña  
applying rosin to an etching plate.*

*Taller Experimental de la Gráfica, director Luis Lara Cabaña  
aplicando resina a una plancha de metal.*

The presses in these shops are old, aged with a history of hard labor and some are handmade from salvaged iron. The curved ends of the etching press beds remind one of the waves crashing into the Malécon. The history of printing



in Cuba is still visible with the litho stones from the turn of the 20<sup>th</sup> century laying about the shop. Because they are still printable, they provide me with an interesting resource for my own prints.

These print shops are not a scene for the politically correct or anyone with a chemical sensitivity. Music and salutations are at full volume, gasoline is a great solvent and used with abandon and smoking – well the cigars are great! The work produced in these shops is amazing and as soon as possible every Cuban I've worked with would adopt a chemical free work environment.

## The Collaborations

### Almendrones



The initial effort for *Almendrones*, a collaboration of ten Cuban artists, involved multiple meetings with and without a translator, a leap of faith and trust between artists. Because there is such a need for supplies in Havana, I provided the paper and dictated the format and size of the images. The prompt required Cuban artists to tell the compelling reality about living with pre-revolution American cars. The intention behind this project was to dispel the romantic myth foreigners have about riding in Havana in old American cars. The cars are beautifully restored and you, the foreigner pay serious money for the ride. Cubans who can afford an option other than the bus choose an Almendron, a peso taxi. These ingeniously hobbled together 1930's to 50's American cars can pick up 6 or more passengers for ten pesos along prescribed routes. These rides are hot and crowded, not to mention an assault on the lungs from the leaky exhaust. They have no interior door panels or window cranks, and you can watch the street pass by under your feet. Most of my friends only use the Almendrones for special occasions preferring to save money by walking or taking the bus.

When making the *Almendrones* book there were moments

of total frustration. One day I was completely lost when I realized I had the prints from all the artists except one. No one knew where this artist was and I had to leave for the U.S. in less than 24 hours. Six hours later, in the middle of dinner with friends, he showed up with the prints- only shy by five. But not to worry, I got them when I returned a year later.

These scenarios unravel in a thousand different ways in Cuba, always teaching me that there are vast differences in culture, work ethic, artistic vision and negotiation. To live where innovation is a means of survival, conversation is an integral part of every day, transportation is sketchy at best and crisis a daily occurrence; I have learned that time has very little to do with the clock.

### El muro: The Wall



*El muro* was born in a moment of eureka. In May 2007 we met with the artist Eduardo Hernández Santos to exchange prints with my wife Jacqueline Hayden. Long conversations about the project ensued and were highlighted with examples of 20 years of etchings, lithos; photo collages displaying Eduardo's focus on fractured bodies. At the end of two hours Eduardo brought out one last collection of photographs. *El muro* is thirty images, ten triptychs of the Malecón seawall, letterset type and the most amazing portraits of Cuban LGBT nightlife.



*Looking at El muro in 2007 for the first time with Eduardo. Jackie Hayden in foreground and Roberto Gaciá at the rear. Mirando El muro por primera vez con Eduardo en 2007. Jackie Hayden, primer plano y Roberto García, fondo.*

Leaning over Jackie's shoulder I suggested to Eduardo that what we saw could become a book. The visual narrative was there; all we had to do was – two years of work. This book was a straightforward publishing project. It involved Eduardo writing an essay and asking Abel Sierra, a young Cuban ethnographer to contribute an essay. We needed to translate and edit the Spanish and English, choose the order of images, the paper, binding, and printer all without Eduardo being able to travel to the States let alone communicate via telephone or Internet.



*Eduardo on the Malecón with one of the subjects from El Muro. Eduardo en el Malecón acompañado de uno de los personajes de El muro.*

The most recent trip in February 2010 allowed me to continue my book arts collaborations with a new series: a trilogy based on themes Cuban artists feel describe their social and political relationships. These ideas developed during a number of meetings and conversations starting in 2007. *Poder: Power*, the first book in the series, was completed in April 2010. We will begin fabrication of both the second, *Intimidad: Privacy* and third book, *Esperando: Waiting*, in February 2011.

*Power, Waiting and Privacy* are at the core of daily life in Cuba: the *Power* of governmental bureaucracy; the *Power* of the Summer sun and driving Fall rain, *Waiting* in line for two hours for a bus or for bread; *Waiting* for a change in relations with the United States. *Privacy* in houses designed for a single family now bursting with three generations and the forth on the way; *Privacy* when awakened by noise in the middle of the night. Living in Cuba, I have experienced all this and more. "Come back tomorrow," "maybe later," "it is possible," "it's very difficult, *la lucha*" – reverberating phrases for services I take for granted in the U.S. Given the absurdity of so many situations, humor and laughter become the only means of survival.

## Poder



The creation of *Poder* was a collective effort and at times herding cats. The project involved sixteen artists, various institutions, and multiple locations. Finding materials was perhaps the most complicated part of the process. In Cuba there are very few art supply stores; everything comes in by boat around the far-reaching US blockade. It was complicated! Everyone pitched in to guide me through the process.





An early meeting at Lamothe's taller. Left to right, front: Yamilys Brito Jorge, Darexis Valle Rodríguez, Dania Fleites Díaz, Jannette Brossard Duharte, Jesús Reyes Romeu (Chucho), Eduardo Hernández Santos. Rear: Aliosky García Sosa, Steven C. Daiber, Luis Lamothe Duribe, Norberto Marrero Pérez.

Reunión preliminar en el Taller de grabado de Lamothe. De izquierda a derecha al frente, Yamilys Brito Jorge, Darexis Valle Rodríguez, Dania Fleites Díaz, Janette Brossard Duharte, Jesús Reyes Romeu (Chucho), Eduardo Hernández Santos. Al fondo: Aliosky García Sosa, Steven C. Daiber, Luis Lamothe Duribe, Norberto Marrero Pérez

The preliminary meetings decided the first theme (*Poder*), format and size of the book. The two art schools San Alejandro Art Academy and ISA (Institute of Superior Arts) helped provide materials, equipment and a location for the creation of the book. We took over the printmaking studio at ISA for 2 weeks. None of the artists had made a book before and the first fabrication concept to understand was the direction of the paper fibers, always an abstract concept at first. Working 6-8 hours a day cutting all the paper by hand, (no board shears) building fabrication jigs, explaining the process of scoring, folding and gluing etc. was especially difficult given the language barrier. We worked as crazed people for two weeks without breaks, stopping only for lunch and acquiring supplies.



Selecting the order of images for *Poder* at the ISA print studio. (Left to right), Aliosky, Alejandro Sainz Ramos, Lamothe, Hanoi Pérez Cordero, Eduardo and Chucho. Seleccionando el orden de las imágenes del libro *Poder* en el Taller de grabado del ISA. Aliosky, Alejandro Sainz Ramos, Lamothe, Hanoi Pérez Cordero, Eduardo y Chucho.



Isolina Limonta Rodríguez and Alejandro Sainz Ramos scoring the prints.

Isolina Limonta Rodríguez y Alejandro Sainz Ramos midiendo las piezas.





*Lamothe trimming his print to size.  
Lamothe recortando su pieza.*



*Sianz, pasting the pages of Poder.  
Sainz, encolando las páginas de Poder.*



*Tools of the trade. Repaired with tape and glued back together after hundreds of sheets of paper were cut and scored.*

*Herramientas remendadas con cinta adhesiva después de cientos de cortes y mediciones.*



*Finished books ready for the book case.  
Libro terminado, listo para empacar.*



*Yamilys and Sainz place the book in its wrapper.  
Yamilys y Sainz colocar el libro en su envoltorio.*



The afternoon we completed *Poder* (rum in hand), we designed our next book *Intimidación: Privacy*. Each artist will create images on a bi-fold sheet of paper with a window cut into the paper--a view into the private sphere or out to the public sphere. These impressions will be bound and contained in a house-shaped box.



*Finished and celebrating. Sitting at the table, left to right, Yamilys, Jannette, Sainz, Darexis, Aliosky, Osmeivy. Standing left to right, Orlando, Norberto, Steve, Eduardo, Diana, Frank, Lamothe*

*Conclusión y celebración. Sentados a la mesa, de izquierda a derecha, Yamilys, Janette, Sainz, Darexis, Aliosky, Osmeyvi. De pie, de izquierda a derecha, Orlando, Norberto, Steve, Eduardo, Diana, Frank y Lamothe.*

During the February 2010 trip I was invited to teach two, weeklong workshops at the San Alejandro Art Academy High School and the Institute of Superior Arts (ISA University) in Havana-- the first book arts classes taught at either institution. San Alejandro is the art high school of Havana and is over one hundred years old. The school provides training in all areas of fine arts including painting, metals, sculpture, printmaking and computer design. San Alejandro is a four-year program with admission by portfolio starting at age 15. They graduate with a degree in fine arts and then can move into the work place or continue at ISA.

### San Alejandro Book Arts Class



*A group of second year students 15-17 years old.  
Grupo de estudiantes de segundo año, edades 15 a 17.*



*Accordion Books. | Libros acordeón.*



*Stab sewn books created with newsprint.  
Libros de arma blanca cosida creado con papel de periódico.*



## The Bonefolder: an e-journal for the bookbinder and book artist

I offered these workshops *gratis* (free) and supplied materials as well. The first day of the workshop we made pamphlet books and fold books. On the second day we created more structures with pamphlet books, French door and page throw outs. On the subsequent days we made a long stitch book and flexigons, an accordion book, and pop up structures. To conclude the workshop we made a stab-sewn structure and finished with a fiesta.

The artists of *La Huella Múltiple* (Sandra Ramos, Ibrahim Miranda, Abel Barroso) helped with the six-day book workshop at ISA. As usual, supplies were very difficult to find - especially good paper and book board. Using corrugated cardboard, newsprint from the 2009 biennial catalog and sheer imagination that these materials could work, we were able to create structurally sound blank books.

10



Book board is very hard to find and we cannibalized old books to fabricate right angle jigs.

La cartulina para libros es difícil de conseguir y tuvimos que desencuadernar libros viejos para fabricar moldes.

### Additional Book Arts Projects

At the completion of the workshops and during fabrication of *Poder*, some of the students and artists created their own books which included pop ups, case bound books and editioned books of poems and woodcuts.



*Balsa*, Norberto Morrero. Woodcuts with watercolor.  
Edition of 5, 9 x 66 inches, 2010.

*Balsa*, Norberto Marrero. Xilografías con acuarela.  
Edición del 5, 23 x 168 cm, 2010.



*Poems*, Anyelmaidelin Calzadilla (printmaking professor at San Alejandro). Four poems printed on translucent paper with images; silk screen. Edition of 8, 11.5 x 16.5 inches, 2009.  
*Poemas*, Anyelmaidelin Calzadilla (profesor de grabado en San Alejandro). Cuatro poemas impresos en papel translúcido; pantalla de seda. Edición del 8 con imágenes de 29 x 42 cm, 2009.





*Movable book by Lisanden Ramírez, 4th year student at ISA.  
Libro móviles por Lisanden Ramírez, estudiante de 4 ° año en  
el ISA.*

## Sexualidad

After returning home in late August I received an amazing and delightful project via a mule (courier) from Lamothe's *Proyecto taller*. Using the format of *Poder*, he and another artist, Chucho, led ten artists in creating a book exploring issues of sexuality.



*Sexualidad, Proyecto Taller, 12 woodcuts. Edition of 30, 8 x 36 inches, 2010.*

*Sexualidad, Proyecto Taller, 12 xilografías. Edición de 30, 20 x 92 cm, 2010.*



*Artists working on Sexualidad.  
Trabajando con el libro Sexualidad.*

## Conclusions

Our troubled and entwined political histories empower our collaborative work as artists and contribute a sense of urgency and purpose. I am in awe of these Cuban artists and their trust in me has changed my life and my art. The books I create with Cuban artists tell stories of Cuba's reality in the twenty-first century along with my observations as an American caught in the politics between Cuba and United States.

With my collaborations there are two goals: first to create a shared story and second to place these books into collections. Since returning to the States, my current projects involve developing the website at <[http:// www. redtrilliumpress.com](http://www.redtrilliumpress.com)> to represent this group of Cuban artists who do not have access to the Internet, and to promote their work to curators and collectors. In Spring 2011 I will return to Cuba to fabricate the second book in the trilogy, *Intimidad: Privacy*.

I can easily thank 100 Cubans who have opened their doors and hearts. I will name a few who have guided me: Juan Felix García my Spanish teacher and translator for *Almendrones*, Yamilis Brito who kept me on the straight and narrow path to the completion of *Poder* and Ibrahim Miranda for his guidance into the Havana art world. Alfredo Prieto has been an invaluable friend in helping us to understand the Cuban bureaucracy. Appreciation is due Lamothe whose determination to bring art to the community has caused him to move his print shop three times in as many years. We owe our man in Havana - Roberto García Suárez our deepest gratitude for his interpretation of all things Cuban, his daily e-mail contact and for cheerfully taking us to the hospital when needed. Everyone needs a home and in Havana, and Magalis Jacobo Elias opened her house to us the first time 2003. She

has taught us to cook a Cuban meal and introduced us to the daily rhythm of Cuban life. She has supported and challenged me to develop these book projects and she is the grandmother to our daughter- thank you.

For additional photographs of these book arts projects in Cuba, please see: <<http://www.flickr.com/photos/redtrilliumpress/collections/>>.

*Red Trillium Press is the work of Steven Daiber based in Massachusetts. Daiber has worked with books for more than twenty years. He has been to Cuba regularly since 2001 and has facilitated dialogue between Cuban and foreign artists. His books create real, metaphorical objects: palaces of the memory in which each element underscores a meaning. The books he creates in collaboration with Cuban artists tell their stories of the lived reality in Cuba in the 21<sup>st</sup> century. Daiber's professional work as an artist originated with training in drawing and painting, with a M.F.A. from Cranbrook Academy of Art in 1981 and a B.F.A. from the University of Delaware in 1978. His books are in the collections at MoMA, Cuban Heritage Collection, Miami, Stanford, Yale, British Art Museum, and Museo Nacional de Bellas Artes Havana. He can be reached online at <<http://www.redtrilliumpress.com>> and <[steve@redtrilliumpress.com](mailto:steve@redtrilliumpress.com)>*

---

## Colaboración Cubana en el Libro de las Artes

Por Steven Daiber

Mis colaboraciones con artistas de países comunistas siempre han sido fortuitas. En los años 60 recuerdo que en mi escuela se hacían simulacros de ataques y nos sacaban a los pasillos bajo el estridente sonido de las sirenas de alarma y nos cubríamos las cabezas con los libros para evitar ser el blanco de los cristales que se romperían en una supuesta explosión. Durante mis viajes a Cuba y a Vietnam he tenido la suerte de constatar las semejanzas que nos unen a los ciudadanos de estos dos países. Al igual que nosotros, ellos también sienten orgullo por su país, se esfuerzan trabajando, ríen, comen, les gusta presumir de sus hijos, preocuparse por la salud pública, el costo de la vida, los empleos y por hacer buen arte.

Mi familia y yo visitamos Cuba por primera vez en 2001. Nuestra estancia más larga ha sido de diez meses y la más corta de tres semanas. Esta aventura comenzó cuando mi esposa, Jacqueline Hayden, profesora de cine y fotografía en Hampshire College y una de las fundadoras de su programa de estudios en La Habana, me pidió que la acompañase a Cuba. Mis primeras preguntas eran muy elementales y estaban basadas en los escasos conocimientos que tenía sobre la isla: ¿Qué es Cuba?, ¿dónde está Bahía de Cochinos?, ¿quién es Fidel Castro?, ¿qué sé realmente sobre Cuba y podré comprar tabacos? Estas y otras muchas interrogantes las he continuado explorando a través de los años.

Desde 2003 he trabajado en ocho talleres de grabado en La Habana y he ofrecido varios seminarios sobre libros-objeto y grabado en talleres de artistas y escuelas de arte. Estos talleres de grabado a la cubana tienen un pie puesto en el pasado, otro en el presente y otro intentando alcanzar el futuro. El proceso de creación de una pieza de aguatinta guarda más semejanzas con una ceremonia de Santería que con un proceso artístico por la manera en que se elimina el grano de resina de la plancha y por la llama grasienta en que se calienta. Las imprentas son antiguas y delatan un largo historial de duras faenas, algunas son piezas hechas a mano con hierro reciclado. Las curvas terminales de las prensas de metales siempre me recuerdan a las olas del mar que chocan contra el muro del Malecón. La historia del grabado en Cuba ha dejado sus huellas en numerosas piedras litográficas de principios del siglo XX que aún se conservan en muchos de estos talleres. Y como muchas de ellas todavía se encuentran en uso, me sirvieron de fuente de inspiración para realizar algunas de mis obras.

Estos talleres no son el escenario para ideas políticamente correctas o para personas con alergias a sustancias químicas.





La música a decibeles altísimos y los saludos aparatosos son muy frecuentes, mientras que la gasolina es el disolvente por excelencia de algunos artistas que la manipulan disfrutando perezosamente de una buena fumada— ¡debo aclarar que no tengo nada en contra de un buen habano! El trabajo que sale de estos talleres es impresionante y tan pronto he comenzado a trabajar en ellos, el uso de los químicos comienza a menguar.

Debido a mi deficiente español, a menudo me veo atrapado en situaciones donde no solo no logro comunicarme sino que me cuesta integrarme a una sociedad tan distinta a la mía. Aún así, disfruto de estas diferencias culturales. En Cuba, al saludar a un amigo, la primera pregunta es para indagar sobre la familia: “¿cómo está tu niña?, y ¿tu esposa? Lo usual es un beso en la mejilla o un apretón de manos. Estos protocolos se apartan radicalmente de la norma norteamericana según la cual lo usual es preguntar: “¿En qué estás trabajando ahora? Cuba es una sociedad basada en la generosidad y la igualdad. Un día, Yordi, un grabador que me ayudaba en la parte más ruda del proceso de impresión (entintado y manipulación de la imprenta) me ofreció compartir su almuerzo con él. Aquel día, el dinero que tenía en mi billetera equivalía a seis meses de su salario. De más está decir que su gesto me desarmó.

Siento gran respeto y admiración por todos los artistas con quienes he colaborado en Cuba. Estos trabajos conjuntos me han servido para intercambiar perspectivas de vida que, aunque ajenas, me han dado muchas satisfacciones.

Muchos de estos proyectos se han inspirado en historias surgidas en discusiones casuales. Eduardo, un colega grabador, nos comentó un día, que para realizar unas sesiones nocturnas de fotos en el Malecón, les había pedido a unos amigos que lo acompañasen por lo potencialmente peligrosas que eran. Una madrugada, de regreso a su casa, sin su escolta habitual y a solo escasas cuadras de su domicilio, le asaltaron y golpearon para robarle. Este incidente puso fin al proyecto.

## Las Colaboraciones

El esfuerzo inicial para realizar *Almendrones*, una colaboración con diez grabadores cubanos, acarreó numerosas reuniones de trabajo con y sin la ayuda de un intérprete: un acto de fe y confianza entre artistas. Debido a la escasez de materiales de arte que existe en La Habana, yo suministré el papel y sugerí el formato y el tamaño de las imágenes. Con este pie forzado, los artistas contaron sus experiencias vitales en relación con los automóviles americanos pre-revolucionarios.

La intención del proyecto era quitar el velo romántico-mítico de muchos extranjeros de andar por La Habana a bordo de estos viejos carros; muchos de los cuales han sido

impecablemente restaurados y los turistas pagan pequeñas fortunas por dar una vuelta en ellos. Los cubanos que disponen de “mejor billetera”, optan por los almendrones (taxis). Estos ingeniosos automóviles construidos entre las décadas del 30 al 50 pueden sentar hasta seis pasajeros por una tarifa de 10 pesos y recorren una ruta prefijada de antemano. Los viajes son sofocantes e incómodos por el poco espacio, sin dejar de mencionar la afrenta que representa para los pulmones los gases de escape. Las puertas carecen de vestiduras o cremalleras para abrir o cerrar las ventanillas y por los agujeros del piso puedes ver correr las calles bajo tus pies. Muchos de mis amigos cubanos solo usan los almendrones en ocasiones especiales y prefieren caminar o tomar el autobús para ahorrar dinero.

Durante el proceso creativo de *Almendrones* hubo momentos de frustración. Un día me sentí completamente desconcertado cuando de pronto me di cuenta que ya tenía todas las piezas, excepto las de un artista. Se desconocía su paradero y yo debía regresar a los Estados Unidos en menos de 24 horas. Seis horas más tarde, mientras compartía en casa con unos amigos, se apareció con sus piezas, aunque le faltaban cinco para completar su cuota. Pero todo se solucionó y recuperé las piezas a mi regreso a Cuba el año siguiente.

Miles de cosas similares a esta suceden a diario en Cuba por lo que he dado cuenta de que existen diferencias abismales interculturales, éticas, laborales, artísticas y de intercambio. En un lugar donde la ingeniosidad es un medio de supervivencia, la conversación se convierte en parte integral de la sociedad, la transporte público es un asunto tenebroso y la crisis es algo consustancial a la cotidianidad. También he aprendido que la hora cubana guarda poca relación con las manecillas del reloj.

## El Muro

*El muro* nació en un momento inesperado. En mayo de 2007 nos reunimos en casa de Eduardo Hernández Santos para que mi esposa Jacqueline Hayden y él intercambiasen obras. Conversamos durante más de dos horas a la par que apreciamos los diversos trabajos realizados por Eduardo-- litografías, metales, y fotocollage de cuerpos fragmentados--a lo largo de veinte años de carrera. Al final, Eduardo nos mostró una colección de fotografías del Malecón. *El muro* consta de treinta imágenes, organizadas en diez trípticos, con textos en letraset y espléndidos retratos que documentan la vida nocturna del Malecón habanero.

Mientras miraba las fotos por encima del hombro de mi esposa Jackie, le sugerí a Eduardo la posibilidad de convertir sus fotos en un libro. La narrativa visual de las imágenes era

evidente, solo había que poner manos a la obra, proceso que demoró dos años. Este libro se convirtió en un proyecto editorial que requirió de un pequeño ensayo escrito por Eduardo y la invitación al joven etnógrafo cubano Abel Sierra para que escribiese un texto. Se necesitó traducirlos y editarlos del español al inglés, seleccionar las imágenes, el tipo de papel, la encuadernación, y la impresión, todo sin poder contar con la asesoría de Eduardo que no podía viajar a los Estados Unidos, ni comunicarse directamente con nosotros ni por teléfono ni por la Internet.

14

Durante mi más reciente visita a Cuba, en febrero de 2010, pude continuar mis colaboraciones de los libros-objeto y comencé una trilogía basada en temas, que a sugerencia de los grabadores cubanos, relatasen sus relaciones con su entorno social y político. Los temas se desarrollaron tras numerosas sesiones de trabajo iniciadas en 2007. *Poder* (Power), el primer libro de la trilogía se completó en abril de 2010. El segundo *Intimidad* (Privacy) y el tercero *Esperando* (Waiting) que completarán la serie se confeccionarán en febrero de 2011.

*Poder*, *Esperando* e *Intimidad* son parte de los cimientos de la vida cotidiana en la isla; El *poder* de la burocracia gubernamental; el *poder* del sol del verano y de las lluvias de otoño; mientras se está *esperando* en interminables y dilatadas colas la llegada de un autobús o el turno para comprar el pan y se continúa *esperando* a que se mejoren las relaciones con los Estados Unidos. *Intimidad* en viviendas diseñadas para un solo núcleo familiar y que ahora albergan a tres generaciones y a una cuarta que viene llegando; *intimidad* en los ruidos que te despiertan a mitad de la noche. Durante mi estancia en Cuba he experimentado todo esto y más: “Regrese mañana”, “quizás más tarde”, “es imposible”, “esto está duro, es la lucha”, frases reverberantes que escucho en relación con servicios que doy por sentado en los Estados Unidos. Dado lo absurdo de muchas situaciones, el humor y la risa se han convertido en los únicos resortes de supervivencia.

### Poder

El proceso de creación de *Poder* fue parte de un esfuerzo colectivo que por momentos se tornó difícil de coordinar. El proyecto involucraba a dieciséis artistas, varias instituciones y talleres. Encontrar los materiales fue, quizás, la parte más compleja de proceso. En Cuba existen muy pocas tiendas especializadas en la venta de materiales de arte. Todos los suministros son importados de terceros países y deben sortear el largo brazo del bloqueo estadounidense. Fue complicado, pero todos aportaron su granito de arena para sacar adelante el proyecto.

Durante las reuniones preliminares se acordó que el primer tema de la trilogía sería el poder, además se estableció el tipo de formato y tamaño del libro. Dos escuelas de arte cubanas: la Academia Nacional de Artes Plásticas San Alejandro y El Instituto Superior de Arte, ISA proporcionaron materiales, equipos y el local para la creación de *Poder*. Invadimos el taller de grabado del ISA durante dos semanas. Ninguno de los artistas había hecho un libro con anterioridad y la primera regla importante que debían aprender era la correcta dirección de las fibras del papel, concepto que en un inicio es bastante abstracto. Trabajábamos entre seis a ocho horas diarias, cortando el papel a mano (en ausencia de guillotina o tijeras), haciendo el molde o guía, explicando el proceso de medición, de doblado y pegado, etc. todo lo cual se hizo particularmente difícil debido a la barrera idiomática. Trabajamos como locos, sin tomar recesos, solo haciendo un alto para almorzar o ir en busca de algún material.

La tarde en que terminamos *Poder* (botella de ron en mano), diseñamos nuestro próximo libro: *Intimidad* (Privacy). Se acordó que cada artista ideará una imagen en una hoja de papel que se doblará en forma de ventana para así crear un espacio privado, fuera del alcance del ojo público. Estas impresiones se encuadernarán y se colocarán en una caja en forma de casa.

### San Alejandro y El Instituto Superior de Arte

Durante mi estancia en La Habana en febrero de 2010 me invitaron a realizar dos talleres sobre libros-objeto, cada uno de una semana de duración, en la Academia Nacional de Artes Plásticas San Alejandro y en el Instituto Superior de Arte, ISA. Era la primera vez que se impartía un curso sobre el tema en ambos centros educacionales. San Alejandro es una academia centenaria donde se enseñan las especialidades de pintura, escultura, grabado y diseño gráfico digital durante cuatro años. Los estudiantes ingresan a la academia a los quince años y egresan diplomados en artes plásticas, lo cual les permite integrarse a la vida laboral o proseguir estudios superiores en el ISA.

Estos talleres los impartí de forma gratuita además proporcionar los materiales que se utilizaron. El objetivo de la primera clase fue enseñar a confeccionar dos tipos de libros: el panfleto y el plegable. En la segunda clase creamos otras estructuras partiendo del panfleto e introduciendo otras como la puerta francesa y el libro-álbum de hoja plegable. En los días siguientes hicimos un libro largo cosido, flexagons, y libros acordeón y tridimensionales o móviles. Para concluir confeccionamos una estructura cosida al estilo asiático y terminamos con una fiesta.



Los artistas de *La Huella Múltiple* (Sandra Ramos, Ibrahim Miranda y Abel Barroso) colaboraron conmigo en el taller que ofrecí en el ISA. Como de costumbre, fue difícil obtener los materiales, especialmente papel y cartulina de calidad para hacer los libros. Utilizamos cartón corrugado, hojas impresas de varios catálogos de la Bienal de La Habana de 2009 y mucha imaginación. Finalmente pudimos crear libros con una buena estructura.

### Otros proyectos de las Artes del Libro

Al concluir los talleres y durante la confección de *Poder*, algunos estudiantes y artistas crearon sus propios libros utilizando las estructuras aprendidas: libros tridimensionales o móviles, libros con encuadernación tipo caja, poemarios y xilografías. De vuelta en casa, a finales de agosto, recibí un proyecto deliciosamente fascinante a través de una “mula” (mensajero) realizado en el Taller del artista Lamothe. Inspirados en el formato de *Poder*, Lamothe y *Chucho*, otro colega, aunaron esfuerzos con otros ocho artistas y crearon un libro que explora temas sobre la sexualidad.

### Conclusiones

La convulsa historia política que compartimos dos dio la fuerza necesaria para mancomunar esfuerzos y expresar nuestro sentido de urgencia y propósitos artísticos. Siento gran admiración por estos artistas cubanos y por la confianza que han depositado en mí, todo lo cual ha cambiado mi manera de ver la vida y la forma de hacer mi arte. Los libros creados con artistas cubanos cuentan historias de la realidad del siglo XXI cubano, conjuntamente con acotaciones hechas por mí, un norteamericano atrapado en los diferendos políticos que existen entre los gobiernos de Cuba y de los Estados Unidos.

Para ver mas fotos de los proyectos ver esta situ <<http://www.flickr.com/photos/redtrilliumpress/collections/>>

Estas colaboraciones tienen dos objetivos: compartir historias y ubicar los libros en colecciones. Desde mi regreso a los Estados Unidos me he dedicado a perfeccionar mi sitio web <<http://www.redtrilliumpress.com>> para promocionar la obra de este grupo de artistas cubanos que no tiene acceso a internet entre curadores y coleccionistas. Tengo previsto regresar a Cuba en la primera de 2011 para confeccionar el segundo libro de la trilogía: *Intimidad (Privacy)*.

Fácilmente podría agradecer a un centenar de cubanos quienes me abrieron sus puertas y corazones, pero solo mencionaré a unos cuantos que me sirvieron de guía: Juan Félix García, mi profesor de español y el traductor de *Almendrones*, Yamilys Brito por conducirme en el laberinto

de *Poder*, y a Ibrahim Miranda por sus sabios consejos sobre el mundo del arte en Cuba. A Alfredo Prieto, valioso amigo que nos ayudó a desentrañar las complejidades de la burocracia cubana. Mi gratitud para Lamothe cuya determinación por hacer llegar su arte a la comunidad lo ha obligado a mudar su taller en tres ocasiones a lo largo de los años. Nuestros agradecimientos más sinceros para nuestro “hombre en La Habana”, Roberto García Suárez por sus comentarios sobre la vida cotidiana en Cuba, servicios de interpretación y de mensajería electrónica y su labor de cicerone cada vez que hemos necesitado ir al médico. Todos precisamos de un hogar y en La Habana Magalis Jacobo Elías nos acogió en su casa por primera vez en 2003. Con ella hemos aprendido a cocinar platos cubanos y a introducirnos en el ritmo de vida cubano. Personalmente le debo su apoyo y desafíos en la realización de estos libros. Ella es la abuela de nuestra hija. ¡Gracias por todo!



## Capturing the Quotidian: Book Artists Explore New Tools – Performance, Travel and Story Collecting – to Reveal a Community's Character

By Miriam Schaer

Hillary Clinton popularized the maxim that it takes a village to raise a child. Sometimes it also takes a village to make a book. At least that's how several adventurous female book artists see it. The artists crisscrossed nations, their own and others, to collect stories they published in lively, idiosyncratic books. They also became characters in their own scenarios, assuming personas that turned their research into a kind of traveling performance art.

Foremost among them are San Diego-based Sheryl Oring, who often posed as a public secretary; faux Girl Scouts Jennie Hinchcliff and Carolee Gilligan Wheeler, a.k.a. the Pod Post Press; and Annabel Other, self-anointed Head Librarian of The Bristol Art Library (TBAL) in the United Kingdom.

We'll look at their work below, noting first that the book arts world has long attracted artists who collect stories for broader audiences, like the pioneering folklorists who crisscrossed Appalachia in search of old songs. In the Seventies, for example, artists like Alison Knowles, associated with the Fluxus Movement, and Yoko Ono helped make performance art as well as artist books more familiar to today's artists.

More recently, Margot Lovejoy solicited readers' secrets on her website ([www.confess-it.com](http://www.confess-it.com)), and used their confessions for artist books and installations. In New York City, Warren Lehrer and Judith Sloane composed *Crossing the Boulevard* (W.W. Norton), a book plus CD that celebrates the stories of immigrants in Queens, where both live and work. Lehrer and Sloane also perform many of the book's dramatic stories in a theatrical staging.

Tiffany Ludwig and Renee Piechocki, known as Two Girls Working ([www.twogirlsworking.com](http://www.twogirlsworking.com)), asked women, "What do you wear that makes you feel powerful?" Their answers appear in *Trappings, Stories of Women, Power and Clothing* (Rutgers University Press), a handsome book that makes clothing the vehicle for exploring issues of class, sexuality, and race.

Sheryl Oring, Jennie Hinchcliff, Carolee Gilligan Wheeler, and Annabel Other uniquely embody this confluence of bookmaking, performance, travel, collecting and community. Each embarked on a long-running, long-distance performance, engaging audiences of hundreds or thousands

a few at a time. For years they adopted the personas of a secretary, a pair of Girl Scouts, and a librarian, complete with costumes and props. Staying in character throughout their wanderings, they projected the voices of private individuals into the public sphere, collecting communal stories from behind the scenes or as front-and-center facilitators channeling the wisdom and wishes of otherwise silent citizens.

### Sheryl Oring – Secretary to the Unvoiced



*Sheryl Oring sets up her I Wish to Say office on the Belmont University campus in Nashville, Oct. 2008. Photo: Dhanraj Emanuel.*

Sheryl Oring began her interactive *I Wish To Say* series in 2004 as a response to the Bush administration; junior's, that is. A journalist who had worked for the *San Francisco Chronicle*, the *International Herald Tribune* and *The New York Times*, Oring wanted to give a voice to ordinary citizens she felt mainstream media overlooked.

She set up a "portable public office," complete with a 1950s turquoise Royal Quiet De Lux manual typewriter, and traveled the country asking people how they would answer the question, "If I were the President, what would you wish to say to me?" Inspired by memories of a secretarial grandmother, she dressed in hot pink, bright yellow or robin's-egg blue dresses from the Fifties. She was always perfectly manicured, and often accessorized by fabulous sunglasses and a feather boa. The effect was a persona that was part Marlo Thomas' *That Girl* and part Dora, the public letter writer in Walter Salles' *Central Station*.

Oring conducted her first session in Oakland, California, with support from The First Amendment Project. People lined up around the block, waiting their turn. Afterward, she crisscrossed the country, setting up her desk, among other venues, in a laundromat in Tuba City, Arizona; a park along Los Angeles' Skid Row; on the Las Vegas Strip; in public squares and college campuses; and at several locations



in Boston and New York City during 2004's Democratic and Republican presidential conventions. During the latter, the late Peter Jennings, then anchor of ABC's *World News Tonight*, named Oring a Person of the Week, focusing a rare national spotlight on an artist book project. The clip is available on YouTube at <<http://www.youtube.com/watch?v=kbF1IVfLCII>>.

### Sheryl Oring on ABC World News Tonight

sheryloring 9 videos  



Oring typed more than 1,000 postcards bearing such comments as “Dear Mr. President... We need help. You help people in Iraq when they need it. Over here, we’ve needed help ever since I can remember and we’re not getting help.” And: “It’s really hard to find a job on the reservation. You can work at the grocery store or at the pizza place. But it’s hard to find a professional, career-oriented job.” And: “Please stop saying things you can’t back up.” And much more.



Sheryl Oring takes a letter in lower Manhattan, 2004. Photo: Brian Palmer.

She stamped the cards “Urgent,” had her correspondents sign them, snapped their pictures, and sent the originals to the White House. She retained carbons for a booklet, exhibitions, archiving, and her website <http://iwishtosay.org/index.php>.

Oring kept her own political feelings out of the project. She was surprised by how widely people’s pleas varied and how little they seemed to comport with stereotypes about political attitudes attached to locations. She was also surprised by how accepted her persona was. “I’m still amazed how people seek me out, when in my outfit,” she said. “It’s a completely different experience from journalism, where you are often met with resistance when trying to get someone’s opinion.”



Sheryl Oring channels a youthful voice in Houston, 2006. Photo: Dhanraj Emanuel.

In 2006, Oring launched *I Wish To Say: The Birthday Project*, inviting people to send 60<sup>th</sup> birthday wishes to then President Bush. As in the first project, the dictated cards expressed all sides of the political spectrum. Oring, as usual, was careful to not interject her thoughts. As before, she often found herself surprised and moved by the emotions she encountered. One woman said, “So disappointed in the way you’ve handled the Iraq war situation. What were you thinking?” Said another, “Happy birthday. I would rather my president lies about sex than war.” Said a couple, “Quit spending so much money. And make the tax cuts permanent... We’re 100% with you on the war on terror.”

Again, Oring hit the road. She conducted an 11,000-mile cross-country trek to parks and flea markets in Brooklyn, Indianapolis, Raleigh, Tampa, Houston, Des Moines, Albuquerque, and Yosemite, among other locales, with funding from Creative Capital, the Puffin Foundation, and the New York Foundation for the Arts, among other sources.



*I Wish to Say: The Birthday Project, Sheryl Oring's limited edition of eight artist book based on her 2006 tour. Photo: Dhanraj Emanuel.*



*Early editions of I Wish to Say. Photo: Dhanraj Emanuel.*

The result, *I Wish to Say (The Birthday Project)*, was a full-color, 140-page book published by Quack! Media Press in Ann Arbor, Michigan. Packed with photographs by Dhanraj Emanuel, the book is a delightful exercise in cross-cultural empowerment.

Oring revisited the project in 2008, the year Barack Obama faced off against John McCain. She mounted 20 exhibitions around the country, and made herself available for visitors to write cards to both candidates. She was surprised by the intensity of criticism of the Gulf wars, and by the amount of optimism about the possibility of change. Results were sent to both parties.

Oring feels her work, always collaborative, is a natural outgrowth of her journalism. Currently working on a project called *Creative Fix* with the New Children's Museum in San Diego, she has been asking artists, musicians, architects and students to describe how they would fix the country, if they could.

## Pod Post Press, Making Every Day a Good Mail Day

Jennie Hinchcliff and Carolee Gilligan Wheeler, The Pod Post Press ([www.podpost.com](http://www.podpost.com)), are on a mission. In our email-besotted world, they want to rehabilitate the art of letter writing. Through traditional letters and mail art, Hinchcliff and Wheeler are finding worldwide communities through the U.S. postal service.



*Carolee Wheeler (left) and Jennie Hinchcliff, aka the Pod Post Press.*

Wheeler is a conservation technician at Stanford University Libraries who teaches at the San Francisco Center for the Book, and conducts collaborative projects with other artists. Hinchcliff teaches book arts at the Academy of Art University in San Francisco, and works on independent book arts projects under the banner of *Red Letter Day*, the name of a quarterly she publishes and edits. They met in 2006 at the annual Bay Area Book Arts Jam in Los Altos Hills. Immediately drawn to each other's ideas, they decided to work together as the Pod Post Press.

The Press soon consumed the bulk of their artistic practice, which they largely attribute to the positive reinforcement of working as a team. They sometimes lament the lack of reward for and acknowledgment of the skills they have mastered to bind books, edit and publish zines, and print in letterpress. But both agree the feedback from their mailed out project is especially gratifying and keeps the Press moving forward.

Presentation makes the Pod Post unique. Hinchcliff and Wheeler travel frequently to zine fests and book jamborees, encouraging the use of everyday materials to make art. They also created a system of "permissions," entitling anyone to make art. Using the merit badges offered by the Girl and Boy Scout organizations as a model, they designed their own series of 18 merit badges (available on their website) honoring those



who learn the skills needed for Bookbinding, Printmaking, Zinemaking, and Correspondence. (The Boy Scouts, themselves, offered a book binding kit and merit badge for craftsmanship from 1911 to 1926.)

Further tweaking the Girl Scout image, Hinchcliff and Wheeler began attending public events dressed in scout-like windowpane-gray plaid shirtwaist dresses, adorned with jaunty berets and broad sashes displaying their Pod Press badges. The response was overwhelming. As people came over to see what was going on, they were able to engage a new audience.



*Pod Post Poster, featuring the Pod Post Mail Art Bento Box.*

The costumes helped break down barriers as the pair set in motion their democratic approach to making art. They first tried the idea at the Curiosity Shoppe in San Francisco, a store and gallery specializing in affordable art. Shoppe-goers were invited to create valentines embellished with rubber stamps before mailing. The event was a great success.

The duo has also collaborated on several other projects, including *3-2-2-1*, a book for which each turned on her iPod and noted the first ten songs in shuffle mode. They assigned each song an artificial Dewey Decimal number, then headed to the San Francisco Public Library where they found the books that corresponded to the fake Dewey Decimal numbers. The book *3-2-2-1* is a conceptual dialogue between the Dewey Decimal System and popular music, reinventing the origins of each.



*A selection of individual and collaborative artist books from the Pod Post Press.*

Hinchcliff and Wheeler were surprised by how seriously many people take their badges. Pod Post Press fans often feel they can only adopt the badges when they have earned each level. One printer told them she felt comfortable with the first two letterpress badges, but felt she needed more practice to earn the third. Badges for some skills have become a self-assessment tool.

In 2009, they published *Good Mail Day, A Primer for Making Eye-Popping Postal Art* by Quarry Press <<http://www.Good-Mail-Day.com>>. The book is a glorious paean to the joys of mail art, covering decorated envelopes, faux postage, artist stamps penmanship, pen pals, developing a (non-violent) postal personality, and lots of DIY mail art projects. Its 6,000-copy first edition sold out in a month. The book is now in its third printing.

The Pods travel frequently to make presentations, show their work, and preach their postal gospel; mostly on the West Coast, but twice to Tokyo. In June 2009, they participated in "Modes of Production: Collaborative Processes," a panel at the Hybrid Book Conference in Philadelphia.

The daughter of a postal worker, Wheeler said the most exciting thing about the project was learning her retired father had read *Good Mail Day* and started to make his own mail art – hand-decorated envelopes and letters with stories – and was sending them to children in the neighborhood. After all, if you never receive anything wonderful in the mail, how would you know you should send a wonderful bit of mail art back?

## Annabel Other and the National Library of Bristol

The Bristol Art Library (TBAL), founded in 1998 to protest the closing of the Bristol Art Library in England, has survived the original. TBAL is a fully functioning public lending library housed in a small wood cabinet the size of a suitcase. Annabel Other, appearing as its Head Librarian, meticulously administers the facility. Clad in dowdy-chic tweeds and retro-styled spectacles, she issues readers tickets, guides book choices, commissions new volumes, and shushes sharply if necessary.



*The Head Librarian with library enthusiasts in Warsaw, Poland.*



*Annabel Other, as the Head Librarian, with TBAL at a seaside resort in Eastbourne, England.*

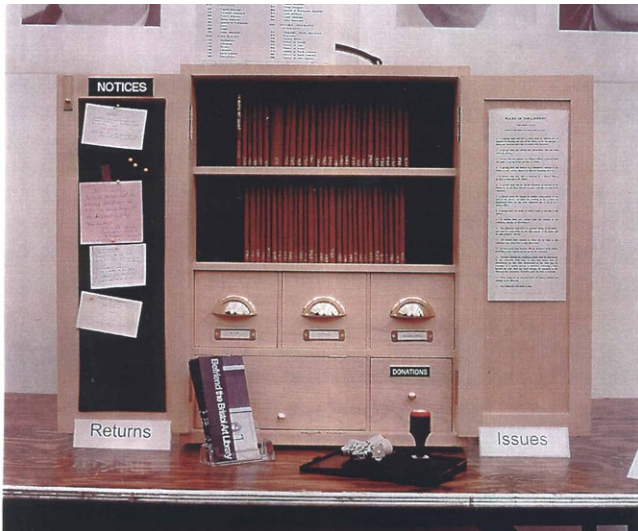
Resembling an altarpiece triptych, the library's open doors reveal a treasury of volumes. The tiny four-by-five-inch books are identically bound in terracotta book cloth. Titles and author names are gold-stamped on each cover, with a gold-tooled Dewey Decimal number stamped on each slim spine. For the books' contents, Other approached 70 artists and non-artists who contributed works on a broad range of subjects in the arts and sciences that unfolded in an expanding collection of more than 200 books, at last count.

Speaking about the library, Other stays strictly in character as The Head Librarian, a woman she describes as true to her mission. The Head Librarian created TBAL, says Other, when she was down on her luck and needed a job. But the Head Librarian also wanted to run her own library immediately, lacking the patience to work her way up the professional librarian ladder. Other adds that the woman she calls her "doppelgänger" is "committed to keeping the library going into the far future, and remaining accessible to any and all who are interested."

The project is homage to librarians and the idea of personal attention from real people, the antithesis of Google searching. The Library has traveled to venues around the world, including Poland, Japan, and the U.S., where it was first shown at the Drawing Center in New York City's SoHo district in 1998. In 2000, an Arts Council of England grant enabled the Head Librarian to tour TBAL around Britain's great and formerly great seaside resorts, visiting Eastbourne, Cromer, Newquay and Margate, among other towns. Other wheeled the library trolley to individuals for room service, and during teatime in the slightly tattered lobbies and atriums that heralded a bygone era.

Each summer, the library participates in the Glastonbury Festival of Contemporary Performing Arts in Piton, Somerset. Glastonbury is best known for contemporary music, but jugglers, acrobats, dancers and performance artists all take the stage. At Glastonbury, the Head Librarian works with five assistant librarians, specially trained for the event in book-stamping, shushing and other techniques, under a big blue and white tent. Over the years, TBAL has issued more than 30,000 Library Cards to its members worldwide. Members become Friends of the Bristol Art Library (FOTBAL) and receive the library's newsletter. As in the best public libraries, membership is free.





*The Bristol Art Library.*

In fact, TBAL provides nothing to buy, although a gift shop once sold tea towels, bookmarks and postcards in its support. Unlike *I Wish to Say* and The Pod Post Press, TBAL does not even possess a website, and the Head Librarian says she is ambivalent about creating one. Its Web presence is on Wikipedia, <[http://en.wikipedia.org/wiki/The\\_Bristol\\_Art\\_Library](http://en.wikipedia.org/wiki/The_Bristol_Art_Library)>, and other sites where articles about TBAL appear. Despite inquiries, the library is emphatically not for sale.

Other continues to explore the idea of art that has nothing to sell. For *Art Tea in the Vanish Van*, she parked a large van with a built-in camera obscura near a bus stop in Bristol. Wearing a vintage floral housedress, and playing the gracious hostess, she invited people, one at a time, waiting for the bus into the van. Each guest was served a cup of tea and a cupcake and invited to share a travel story. Guests could watch for the bus through the lens of the camera obscura. When the bus arrived, the guest (100 at last count) was gifted a cup imprinted with an image of the bus stop and dangling a hang-tag describing the project and the unusual vehicle.

This transformed the cup into a kind of collectable book object, leaving each guest with a keepsake in return for his or her story, and enhancing the presence of the cup. A video and photographs documented the event, which can be sampled at <[http://www.electricpavilion.org/content/tranquil/art\\_tea](http://www.electricpavilion.org/content/tranquil/art_tea)>

Creating community is an important theme running through all Other's projects. In her latest, Other invited staff at the Bristol City Museum and Gallery to tea, along with staff from the adjoining parking garage. Although their buildings connect, the two staffs had never met. Through the ritual of tea, they got to know each other, gave each other tours of their respective institutions, and split the tea service

between them, keeping the parts as souvenirs.

Books are a perfect interdisciplinary medium. They utilize text, images, narrative, and movement. They encourage experiment and sharing, and inspire works in other media. It's not a big leap for book artists to take another step into performance. The style of bookmaking Oring, Hinchcliff, Wheeler and Other pursue isn't for everyone. But for those with a penchant for people, performance, and travel it can be a wonderful, innovative way to produce books that are both highly personal and the revealing expression of a larger society's thinking, character and desires.

Miriam Schaer ([www.miriamschaer.com](http://www.miriamschaer.com)) is a practicing book artist based in Brooklyn, New York, and a Lecturer in the Interdisciplinary MFA Program in Book and Paper at Columbia College Chicago. She can be contacted at <[mschaer@colum.edu](mailto:mschaer@colum.edu)>.

## Evening Conversations of the Booklover Rubricius and the Printer Tympanus.

By Oldrich Menhart, translated from the German by Philip L. Metzger and published by his Crabgrass Press, Prairie Village, Kansas in 1980.

### Translator's Foreword

A desire to publish an English edition of Oldrich Menhart's *Abendgespräche*, has been with me since I first read it. It is delightfully written, the spirit of which my translation probably has not fully captured. But what it had to say about the making of a fine book in 1938 needs to be said again today. For surely this affluent age of ours is encouraging too much ornate bookmaking, often, it seems, mainly to justify a high price.

This translation is published by permission of Menhart's widow, Mrs. Marie Menhartnova; Otto Babler who did the German translation and Dr. Walter Greisner, the managing director of D. Stempel A G, the type foundry which issued the German edition in 1958 and printed it in several of their fine typefaces. I am much indebted to each of them for their kindness. To my son, Philip, thanks also for his many suggestions for improving my translation.

Philip L. Metzger

[The text of this edition is reprinted here with the kind permission of Philip A. Metzger the translator's son. While we have retained the translator's original orthography, some typographical corrections have been made.]

### Author's Dedication

*These chapters came into being in 1938 in amicable collaboration with the worthy Moravian printer Karel Kryl, the Elder. Tympanus the Printer – that is, of course, Father Kryl, as he remained imbedded in my memory, even though somewhat more picturesquely dressed than in that gray smock which he was accustomed to wear among us during his lifetime. I dedicate this bibliophilic trialogue to his memory.*

O. M.

### FIRST EVENING

RUBRICIUS: Greetings, Master Tympanus. I would like to talk to you if you can spare me a little time.

TYMPANUS: Please sit down, Mr. Rubricius. You certainly know that you are always a welcome guest in my little shop.

RUBRICIUS: Yesterday I straightened out my library a bit. Julius Caesar's spine is somewhat yellowed, otherwise everything is in good condition. Gone are the days when one could go to the post office every day with a book order blank

to assure oneself of copy number four! For fifteen years without exception I had bought everything that was printed on hand-made paper and bound in parchment. And always copy number four! Numbers one to three I could never, unfortunately, acquire because certain booklovers with the pecuniary power I once possessed already had reserved them.

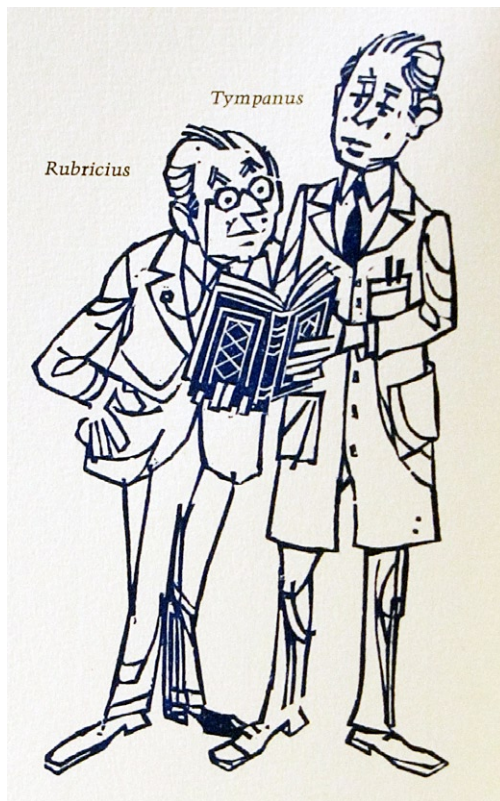
TYMPANUS: That is extraordinary! I would never have believed that the number four could be so significant in a man's life.

RUBRICIUS: Well then, you can see just the same that it really was important. But more recently my collection of books printed on hand-made paper and bound in parchment has not been getting anywhere. The making of fine books is disappearing, or at best stagnating on offset or ordinary vellum paper. Not to mention parchment bindings.

TYMPANUS: Friend Rubricius, I could sing a long song about this, too. For more than thirty-five years I have been head of the Officina Tympanus and from this viewpoint have naturally observed all of these deluxe editions and fine printing. It was always the same: limited editions, hand-made paper, fine printing, leather binding. When I think about it..

RUBRICIUS: Just a minute! I own all the books you're talking about, and for which I had to pay high prices. What displeases you about them?

TYMPANUS: I don't wish to hurt your feelings, but just want to say this: the book must be set, it must be proof read, and the impression must be scrutinized. It is certain that the author and the typesetter are the only ones of whom it can be



Frontispiece from the Crabgrass Press edition



said with assurance have read even the most worthless book. I myself know cases where even the publisher has not troubled himself to read a book that he plans to issue. Have you read all your books that are identified as copy number four?

RUBRICIUS: Not all. I really have so many. From time to time I have tried to read some of them, but I soon found out that many are not at all worth reading. I have looked very carefully at the title page, of course, and at the printer's mark and the title on the spine. The same with the half-title, the head-pieces and the initials. Often the gripping illustrations of our Master Josephus Wachel have at the same time caused such devilish excitement in me that I no longer had any desire to read the text. Moreover, do not forget the binding! The gilt edge, the hand-sewn headband, exceptionally finely chosen end-papers- so many things which cost the booklover a sinful amount of money. Why shouldn't he have his pleasure from these?

TYMPANUS: Quite right, Mr. Rubricius, but all of these things together still don't result in a book. You are forgetting the contents, the author and his work.

RUBRICIUS: Yes, the author then. I'm not reluctant to admit that the author of a beautiful book is also a rather significant factor in its production. Sometimes, at least. But bear in mind that I own, for example, fifty-three editions of Mörike's *Mozart's Journey to Prague*, all in full leather binding. You certainly don't expect me to read each of these editions?

TYMPANUS: God forbid! I have an elderly typesetter who in the space of five years had to set a little collection of ballads nineteen times. He got to know all these verses by heart, and Bürger's *Lenore* somehow distorted his mind so that he began to talk oddly. But after a while he recovered.

RUBRICIUS: Let's turn to another page, Master Tympanus. I have come about a matter of the greatest concern.

TYMPANUS: What? Have your children contracted the whooping cough?

RUBRICIUS: No no, everyone is well at home. I have resolved to start a new series of deluxe books.

TYMPANUS: Oh, I see! But why not? It's just a question whether you're called to it, as one says.

RUBRICIUS: Called... what do you mean by that? I believe anyone can play the private publisher.

TYMPANUS: Yes, and also no. It depends on what you want to do and how you want to do it. You yourself said a little while ago that you have not even read most of your books. I

hope, then, that it is not your intention to increase the pile of books that nobody reads. As a printer I should naturally not try to dissuade you. But one who understands his craft and loves it does not enjoy pointless work, no matter how well paid it is.

RUBRICIUS: I have confidence in your experience and will be thankful to you for each piece of good advice. To begin with, I am looking for a concise, yet meaningful, name for my book series. Edition Rubricius – that doesn't sound impressive enough. So, something in Latin. Or even better, in Greek.

TYMPANUS: Why, exactly, Greek? What connection does this have with your prospective series of books?

RUBRICIUS: The devil take connections. Let me stress that I'm only looking for a name that sounds good. Perhaps Odeon, Olympeon...

TYMPANUS: Well, don't beat your brains out over it. There are plenty of Greek names ending with "on." But what, actually, do you wish to publish?

RUBRICIUS: I do not propose, for the first book, to depart from the tested ways which publishers of deluxe editions have laid out. It is generally known that with today's prices for hand-made paper, fine printing and sumptuous bindings, not a penny is left to provide a fee for the author. With the way things are, a publisher can do nothing but hoist his flag over literary graves insofar, of course, as they have not already been turned over.

TYMPANUS: I fear you are already a bit late. This alluring thought has already popped into many a shrewd head.

RUBRICIUS: But I can't publish the works of living authors.

TYMPANUS: I would like to know what prevents you.

RUBRICIUS: There are a variety of reasons. Just think how it must move the reader if one is able to smuggle into a deluxe edition a few words of Marceline Desbordes-Valmore in which this sick lady complains that she has no money to buy even a piece of bread. But can one inject such an emotional tone into the words of introduction for a living writer when it is revealed that the good man owes money to his landlord, his tailor, and his waiter where he has his coffee every day? Besides, today every author has his own authorized publisher.

TYMPANUS: Yes, because times are changing. But let us return to your program. Have discovered a forgotten work?

RUBRICIUS: Not only discovered, but with the help of



Doctor Brezelbach it is already prepared for printing, too! Here it is.

TYMPANUS: My, just look at that Tympanus: Bohuslaus Balbinus's *The Glory and Misery of the Ancient Bohemian Kingdom*. Where did that appear?

RUBRICIUS: Dear Tympanus, it hasn't appeared yet; it is about to be published – by Rubricius! This Latin manuscript lay undisturbed for three hundred years in the loft of a rectory. Luckily there were no mice. My uncle discovered this little package by purest chance as the roof of the rectory threatened to fall in around his head.

TYMPANUS: You are lucky. That's all I can say.

RUBRICIUS: You will print this book, Master Tympanus. You will print it with devotion and in a handsome bibliophilic dress.

TYMPANUS: I thank you, Rubricius, my friend, for your confidence in me. I will try to please you with the book's appearance. Could you leave the manuscript with me for a bit?

RUBRICIUS: The translation as well as the annotations are completely ready for setting. You can begin immediately with the composition, and of course in quarto format.

TYMPANUS: That is not what I meant. I must first read the document. A book must always be realized from the inside out, not the outside in. I mean by this that the entire structure of a book must grow from a single seed, and this seed is the content of the book, its mission, its essence.

RUBRICIUS: I would like to select the appropriate type, paper and everything else necessary. When can I visit you again?

TYMPANUS: Come some evening after Sunday. In the meantime I will have read your Balbinus and reflected on it. Good-bye!

## SECOND EVENING

RUBRICIUS: I am eager to hear your verdict, Master Tympanus. Well, what do you have to say about my Balbinus?

TYMPANUS: You have made a truly splendid discovery. It is a spirited and lively work, one that certainly should be carefully designed.

RUBRICIUS: That's why I want a monumental design for this book. This is above all a matter of format, which I would like to determine jointly with you.

TYMPANUS: One cannot assert that monumentality depends on shape and size. Even a book in a large format can, when all is said and done, amount to nothing more than poorly printed paper. One must exercise care when deciding on format. If there are no substantial reasons which require a larger size, it is always better to decide on a small one. I love small bibliophile editions consisting of two sheets, but not in folio. They somehow remind me of the volume on descriptive geometry I hated even as a very young pupil.

RUBRICIUS: It seems to me you exaggerate. Most of the fine books that I have bought are in quarto.

TYMPANUS: That's why, for the most part, they look so little like books. Do you believe that the little Classical Library - which Napoleon had Didot print for him in quite small type just so he could take his favorite authors with him in his campaigns - do you really believe, Rubricius, that this library, from the point of view of the bibliophile, was not a noteworthy deed? And those famous little Elzevir books, are they perhaps less desirable because one can stick them in any pocket one wishes.

RUBRICIUS: You are, then, an absolute supporter of the small formats and condemn larger ones?

TYMPANUS: No, I don't condemn them at all, but I chose them only in those cases when significant reasons call for them, for instance, large illustrations, two-column settings or the like, or when I'm dealing with a book where the use of folio or quarto has been established by printing tradition. In a word, in those cases where one must accept such a large format.

RUBRICIUS: But I would like to have my first book fashioned, somehow or other, in a more festive manner.

TYMPANUS: Let me call to your attention that in this way you make your first publication unnecessarily expensive. If you want to issue a book with special care, you will have many opportunities to do it elegantly even though it won't appear so noticeably splendid. Here I've selected about ten volumes for you, French, Czech and German books. All from the seventeenth and eighteenth centuries. Your Balbinus is, indeed, a Baroque spirit - how would it be, then, if you were to adapt your book a bit to the taste of his time?

RUBRICIUS: Upon my honor, these are books! What a joy to hold something like this. Listen to me, Master Tympanus, in those days people knew their crafts! One handsomer than the other. This Corneille especially pleases me - and here this Dobner!

TYMPANUS: Now, just look! All are well made, although





it can't be claimed that any are rarities. They are all quite ordinary books. But it is certain that the printers at that time had better taste than those of today. Just notice, how easily these books can be handled. Nothing about them disturbs you, nothing annoys you. Every one of them can just as easily be read at a table as in bed, or anywhere along the meadow's edge, because they can be held lightly in one hand and conveniently put in a coat pocket. In those days, you know, books were also read.

RUBRICIUS: Truly, when I look at these old books and touch their harmoniously formed spines I find something endlessly charming about them. I would express it thus, that such a book must be dear to the reader, since it does not resist him, is modest yet captivating.

TYMPANUS: That's just it! But observe another common characteristic of these volumes: their slender format, which is such a distinguishing mark of the seventeenth and eighteenth centuries. I am thinking in particular of the longish rectangle which is formed by the leaf of paper. I believe that these proportions were not badly thought out.

RUBRICIUS: Yes, you are right. In the beginning I couldn't explain how these pages, at first glance, worked so gracefully.

TYMPANUS: That alone is the magic of the format of the book, whereby the width, height and expected bulk are brought into harmonious proportion by the design. I hope that you no longer want to cling to a folio or quarto format? If you select too large a format for the scope of the book, too thin a book will always result.

RUBRICIUS: I understand what you are aiming at and am in agreement with you. Let us settle, then, on a handsome octavo format.

TYMPANUS: Excellent. Now we can look at some examples of hand-made paper. The present day papers are not, to be sure, as fine as those of former days. In this respect we here in Bohemia are totally dependent on imports from other countries even though a hundred years ago we had more than ninety mills which produced hand-made paper.

RUBRICIUS: But what became of all these mills?

TYMPANUS: Well, they were ruined since they couldn't compete with mass production. The nineteenth century buried for that reason many a fine handicraft for no which equivalent exists today.

RUBRICIUS: That is indeed sad. I suppose there is nothing to do but accept German or Dutch papers.

TYMPANUS: Certainly, these are the quickest for us to

procure. The French, English and Italians certainly make fine hand-made papers, but they are not particularly interested in exporting them. Frequently they do not produce for stock, but on the contrary manufacture only to special order, just as in the old days.

RUBRICIUS: Would it be possible, perhaps to obtain some hand-made paper from France?

TYMPANUS: Oh, yes, only there are all kinds of problems. The order must be paid for in advance, and then one must wait as a rule, several months before he is lucky enough to receive the paper. This is because in the mountain area of Auvergne, where the glorious French paper-making originated, many of the mills have been abandoned, because most of the successors to these papermakers don't understand hand papermaking.

RUBRICIUS: Tell me something, then, about the hand-made papers that are available today.

TYMPANUS: Consider, first of all, that today the designation "hand-made paper" is only a commercial term. There are certainly still paper mills in which paper is dipped by hand according to the medieval manner and method, but they are few in number and paper produced that way often gives the printer much trouble. As long as books were printed with a hand press on dampened paper, it was of little consequence whether all of the sheets were of the same thickness or whether they had even edges. It is obvious that when dipping sheets of paper from the vat by hand differences in the thickness of the paper will result. These irregularities were eliminated when the paper was dampened; the ragged edges caused no difficulty at all, since the sheet is laid on in the middle and fixed on pins, called points. With today's work methods on high speed presses, paper cannot be dampened, and also the use of points would greatly delay the work, since it would be necessary to stop the press after each impression.

RUBRICIUS: But hand-made papers are none the less commercially available?

TYMPANUS: Yes, but these are more suitable for the artist, the calligrapher and the bookbinder, than for the printer. In addition to the already mentioned shortcomings which, with mechanized printing, cannot be overcome, one must mention that the size of sheets of hand-made paper is limited by human strength and dexterity.

RUBRICIUS: That I well understand. What, then, are the kinds of paper that are identified commercially as hand-made paper?

TYMPANUS: These are semi-machine-made papers. As



you undoubtedly know, ordinary paper comes into the world as an endless ribbon which, after it has been provided with the proper surface for printing, is cut to the desired size. With machine-dipped vat papers the production process is similar to the way it was done in earlier times. Here, indeed, single sheets are made, but no longer by hand-dipping as it was formerly done but rather by means of a rotating cylinder covered with a mold which takes a quantity of pulp out of the vat. It is the same process as in hand-dipping, but in greater quantities. The contents of the tub in which the “circular mould” works is continually agitated so that a consistently uniform distribution of the paper stuff is guaranteed. Such devices, which the early papermakers certainly didn’t have, make possible the much faster output of a considerable quantity of sheets of equal strength and size, and free of imperfections.

RUBRICIUS: Then the difference between hand-made and quasi-hand-made paper isn’t particularly great...

TYMPANUS: ... at least as far as the process used is concerned. The fact of the matter is otherwise when we don’t judge the paper according to whether it is made with a flat or rotating mould but rather by the material from which it is produced. Then there is quite a substantial difference.

RUBRICIUS: Every hand-made paper is made, I believe, from rags.

TYMPANUS: So it was, friend Rubricius, so it was, but not anymore. Therein lies the whole wretchedness of the so-called hand-made vat papers. The greater part of it is neither of rags nor hand-made.

RUBRICIUS: Tympanus, I shudder. When I think of how much money I put in my deluxe editions...

TYMPANUS: Now, calm yourself; it will contain, perhaps, a bit of rag. There will be, as well, wood fiber and who knows what else added. Pure rag papers, naturally, are also made, but again mostly on special order and not for stock.

RUBRICIUS: I have heard it is possible to have paper made with one’s own individual watermark.

TYMPANUS: Certainly, but in that case you must order six hundred kilograms of the same kind.

RUBRICIUS: How do you mean that Tympanus: six hundred kilograms – I don’t completely understand that.

TYMPANUS: Let us figure that a thousand of your sheets will weigh about thirty kilograms. You would have to order about twenty thousand sheets since paper is made and sold by weight and the price per kilogram constitutes the basic unit of

every calculation.

RUBRICIUS: Is there then no hope at all that we could obtain smaller quantities of pure rag paper?

TYMPANUS: Oh, yes! If you are not in too much of a hurry. I will inquire in the next few days at several paper mills whether there is something suitable to be found.

RUBRICIUS: I agree. When you receive some information let me know.

TYMPANUS: Perhaps, in any case, Dr. Brezelback could in the meantime review the manuscript again, so that unnecessary corrections during composition can be avoided. Corrections of the text after composition is completed are just as disagreeable to the printer as to the publisher and substantially increase the cost.

RUBRICIUS: You are right. I have heard of a scholar who, instead of getting a fee for his work from a publisher, received an invoice for an additional payment for corrections in the composition of the text... a fine business!

### THIRD EVENING

RUBRICIUS: Well, what success did you have at the paper mills Master Tympanus? I am anxious to know. Here is the revised manuscript.

TYMPANUS: There is a package of fine papers. I have written as well to paper mills in Holland and Germany and all promptly sent me these samples. In the lower corner is shown the number of the respective kind and the weight of five hundred sheets.

RUBRICIUS: And they are genuine rag papers?

TYMPANUS: Yes. I didn’t even ask for the other kind. You can see how they are advertised by the maker Rubricius: Wove pure rag Bookpaper. Or here: Pure Rag, genuine hand-made, gelatin-sized. One can tell that just from its appearance.

RUBRICIUS: Are there any differences besides the various thicknesses and sizes?

TYMPANUS: Of course. There is, first of all, laid paper, then plain vellum paper. It depends on the kind of mould which is used. Further, one notes that some kinds of paper have a rough-grained surface while others are calendered. And although all are white, we see by daylight that there are various shades: bluish, yellowish, brownish, gray.

RUBRICIUS: These two don’t have any watermark. How come?



TYMPANUS: The person ordering them probably didn't want one. Watermarks have already lost much of their former meaning. They originated in the Middle Ages, as did many other craft and guild symbols. Originally the craftsman, who was proud of his skill, included one as if he were signing his work. Later they were used not only to show the source but also to designate size and quality.

RUBRICIUS: But the watermark does indeed decorate the paper.

TYMPANUS: Yes, and often that is too much of a good thing. Today no one pays any attention to the watermarks unless they are a symbol of a particular paper, that is to say, a paper that is specially prepared for my printing office or your book.

RUBRICIUS: Which of these papers would you recommend for my book?

TYMPANUS: First we will have to select a suitable format so we won't have much waste in the cutting of the paper and so that when it is folded the grain goes in the right direction: in a correctly made book the direction of the grain of the paper must never run perpendicular to the spine of the book.

RUBRICIUS: This hand-made paper seems to be strong and handsome.

1: Oh, no, that is an unsized paper which takes a deep impression all too easily and won't produce the thin pages we have already talked about. We must look for a format of about 45 x 56 cm, which various papers have.

RUBRICIUS: Here is such a hand-made, about 43 x 54 cm, eleven kilograms in weight, and smooth.

TYMPANUS: That again is too thin, translucent and has a glazed disagreeable surface. I would advise you to select one of these two: here is a German Zerkall hand-made paper, 48 x 65 cm in size, an excellently finished paper, soft and neither too rough or too smooth. A thousand sheets will cost about 1,600 Kroner and have a weight of about 28 kilograms. The other one is a Dutch hand-made paper of which five hundred sheets weigh about 19 kilograms. It will be offered at about 1,800 Kroner per thousand. Let's fold this sheet. Ah! That is certainly a proper book format. Fourteen and one-half wide, twenty-three high - not a millimeter of waste. I believe that this paper was initially produced as a special order and that the paper mill made, as is normal, several thousand additional sheets. Here it is noted: In stock 4,500 sheets. We will not need that amount for your edition.

RUBRICIUS: Yes, that is truly an exquisite paper. I am sorry that it does not have a watermark.

TYMPANUS: You don't have to be sorry about that.. It's better to have a good paper without a watermark than a poor paper with one. Now we must quickly assure ourselves of the necessary quantity, so that we don't miss out. Have you decided on the size of your edition?

RUBRICIUS: Yes, I believe about 150, at the most 250 copies.

TYMPANUS: We won't get anywhere that way... So that I can calculate the amount of paper needed I must know the exact number of copies. Otherwise I can't order the paper.

RUBRICIUS: Then let us say 200 copies, and that will be it.

TYMPANUS: So, 200 copies. Now we must determine the type and the type size, so that I can estimate how many sheets the book will need. The entire text is typed. Thus we won't make any errors.

RUBRICIUS: It would interest me to know how one arrives at an outcome by means of such an estimate.

TYMPANUS: That's a rather difficult task. I won't bother you with the details, but I will tell you briefly how one proceeds. First one must review all the pages to see if they have the same number of lines and if they are written evenly. Then one counts the sheets, multiplies this number by the number of lines on a page and the result again by the number of letters in a line. In this way one arrives at the approximate number of letters in the entire manuscript. One must not, to be sure, forget the spaces between the words; they are always counted as equivalent to the letters. Let us assume we arrive at a count of 179,840 as the sum of all the letters in the manuscript. We round out this sum to 180,000, since a hundred letters more or less are not important. Using the previously determined type area and type size, there are on one page twenty-six lines of forty-six letters each, or a total of 1,248 letters per page. Since a sheet of paper comprises sixteen pages, a printed sheet contains 19,968, or better, 20,000 letters. When one takes the 180,000 letters in the manuscript and divides this by the 20,000 per sheet, the result is exactly nine sheets. Then it is necessary to add another half sheet for the flyleaves, and if necessary the appropriate number of sheets for the illustrations; in total ten and one-half sheets for the entire book. According to the size of the edition one rounds off this figure even higher, since the printer needs a bit extra for the makeready of the press and since mould-made paper is sold in reams of not less than five hundred sheets.

RUBRICIUS: That seems to be a most complicated method of estimating. But is it indeed reliable?





TYMPANUS: I don't know any better way. In the many years I've been in the business I've never miscalculated even a quarter-sheet. The assumption is, naturally, that the manuscript is complete and that the revisions of the completed composition are insignificant. That is why I asked twice if the manuscript were in order.

RUBRICIUS: What do we need, then, to calculate the paper requirements?

TYMPANUS: We already know the page size. We must still determine the type area, also called the type block. Since we are dealing with a fine piece of work, much depends on the mutual relationship of the printed and the unprinted surfaces, as well as on the layout of the type.

RUBRICIUS: No doubt typographers have certain rules for this?

TYMPANUS: Well, every army has its regulations. But battles are not won by following the directions in service regulations. We will conduct ourselves in this regard according to experience and according to a sense of responsibility.

RUBRICIUS: I observe how you are designing the type area and I would like very much to know why the margins are so unequal?

TYMPANUS: Because the overall pattern of the book does not result from the appearance of one page but rather from two of them lying side by side, that is to say the opened book.

RUBRICIUS: I have several books in which the type area on the recto and on the verso are exactly centered.

TYMPANUS: Like a police blotter? Friend Rubricius, it is like this: Privately printed books, in addition to several bad aspects, also have one good one. They resemble in particular a properly regulated church fair in that even the best mayor deserves praise if, towards morning, he can clear out the tavern with a chair leg.

RUBRICIUS: I understand. Are you finished with the layout?

TYMPANUS: Yes. See how nice it looks. We must leave a little at the top for the bookbinder to trim, and because the paper is relatively strong, a little room must be left at the back so that the reader doesn't have to exert force to open the book after it has been bound. The relationship of the margins is right, and the width of the type area works out to twenty picas.

RUBRICIUS: Isn't that a bit narrow for a large type size?

TYMPANUS: That would definitely be too narrow-but we certainly don't want to use a large type size.

RUBRICIUS: But I wanted the book to be in Great Primer!

TYMPANUS: Don't complain, Rubricius! Reconcile yourself to the fact that a moderate size, even Pica, is sufficiently readable. It is better to set the book in a smaller point size with line-spacing than a larger size without. The days when a closely packed setting and letters the size of firewood were esteemed are really gone.

RUBRICIUS: And do you have a good selection of handsome typefaces?

TYMPANUS: Let me give you a type specimen book of the Officina Tympanus. All styles of types are represented in it. I hope something will please you.

RUBRICIUS: I would like to look it over thoroughly. May I take it home with me?

TYMPANUS: It belongs to you. We can certainly wait a few days. Note well the character of the various typefaces, and in the meantime I will make two or three proofs of your book in order to make it easier to visualize. Before we order the paper I have to test its suitability for printing.

RUBRICIUS: Very good. I will be delighted to have your proofs. Good night!

## FOURTH EVENING

TYMPANUS: I've been waiting for you, Rubricius. Here are the proofs of three pages. Two of them I had set in Pica, one in English. The paper is excellent. It takes ink well, doesn't pick and stands up to pressure; its lightly tinted color and matte finish are agreeable to the eye.

RUBRICIUS: But I am perplexed. I have examined your type specimens more than once. I had never realized how difficult it is to find one's way among the various faces. To come to the point, I couldn't decide.

TYMPANUS: Don't any of my types please you?

RUBRICIUS: On the contrary, they are all good. I'm at my wit's end; it seems to me they are all so much alike. or better said, there are such subtle differences...

TYMPANUS: Don't let it worry you. The study of type faces is a complicated specialty. Let me show you the particular characteristics of my types. But first I must point out that these two faces, Baskerville and Walbaum, are quite beat up and therefore one can no longer get a sharp impression with them. They have served their purpose and



their use in your book is out of the question.

RUBRICIUS: There remain then only four other type faces: Garamond, Janson, Cochin and Bodoni. You probably don't have any beautiful Bible typefaces?

TYMPANUS: I don't have any that we could consider. I've been toiling for thirty-five years, but whenever it's necessary to buy more type I see that I don't have any money. Buying type is indeed an expensive proposition, and often a difficult one, too.

RUBRICIUS: Then tell me what I have to watch out for in a type face.

TYMPANUS: All letterforms can be divided into two kinds, namely into book and job faces.

RUBRICIUS: What – job faces? What are those?

TYMPANUS: As you know, for a long time letterpress printing was concerned only with the printing of books, but later it adapted itself to other needs. Therefore, everything in the print shop not involving book work, for example the printing of calling cards, advertising, announcements or posters, is called jobbing or casual work. In addition to books and casual work, there is another group, newspapers, brochures and modest booklets, which we also call job work.

RUBRICIUS: Now I understand. Naturally we are only interested in book types.

TYMPANUS: Even here there are many kinds. We are acquainted with Greek, Latin, Old Church Slavic and Russian book types, not to mention the letterforms of the Oriental peoples.

RUBRICIUS: Listen, Master Tympanus, aren't you making a little fun of me?

TYMPANUS: Not the least bit! Do you believe, then, that the Bulgarians, the Russians and the Chinese don't print books? Or that they have only one universal cutting of their national alphabet? There you deceive yourself very much, my dear Rubricius...

RUBRICIUS: Keep on talking, then – I won't interrupt you again.

TYMPANUS: Where did I stop? ... We use the roman letter, which is the joint possession of the Western world. To be sure, we first began to use the letterform generally in the nineteenth century when its development had long been completed. The typographic shaping of the roman letter, which we also call Antiqua, was primarily a contribution of the French, and later of the Germans, English and Italians.

During the first half of the eighteenth century, the italic, a slanted letter used for emphasis, completed its process of derivation, like the roman, from Humanistic handwriting. Only at the end of the eighteenth century did a new group of so-called classical roman letters, which were independent of the influence of handwriting, arise empirically. The older letters, those whose design was influenced by handwriting, are also called Medieval. Famous designers of roman letterforms were Nicolas Jenson, Claude Garamond, Robert Granjon, William Caslon and Janson. Types transitional from the Renaissance designs to the classical letterforms were created by Pierre-Simon Fournier the Younger and John Baskerville. Representatives of pure classical roman faces are Pierre Didot, Giambattista Bodoni and Justus Erich Walbaum. So as not to tire you out too much, I have given you the story of the development of classical typefaces in only the briefest outline.

RUBRICIUS: You are a master of your subject! But what is the situation with contemporary letterforms?

TYMPANUS: Listen a bit more. As I have already mentioned, there was a general deterioration of the handicrafts in the nineteenth century. Even typography and typefounding were not spared from this pernicious influence. When this disorder could no longer be concealed, two Englishmen, Morris and Ruskin, intervened and called forth a universal movement for the rebirth of the old handicrafts. You are undoubtedly familiar with that. But it wasn't until just before the First World War that this effort for renewal made a practical impact on European book printing. In the twentieth century we already have, in England, Germany, America and Holland, several masters of type design. Most of their beautiful typefaces, however, come into circulation as matrices for typesetting machines, and of those produced for handsetting, only a small selection is available here.

RUBRICIUS: Why don't you say anything about domestic Czechoslovakian type production?

TYMPANUS: This is a subject you as a great bibliophile should know better than I, a simple printer.

RUBRICIUS: Why always foreign typefaces? Don't we have any domestic type foundries?

TYMPANUS: Altogether we have one or two, but they are not set up to create new type designs.

RUBRICIUS: That's a shame, Master Tympanus, really a shame.

TYMPANUS: Yes, that it is. But now we ought to get back to your book.

RUBRICIUS: Well, then, which of your typefaces would best suit my Balbinus?

TYMPANUS: We have already said that we wish to fashion your book in an appropriate style. Let us look at the four typefaces we have. Our Garamond roman is a typeface from the Renaissance period. Janson's roman has a similar character, but it is later, deriving from the seventeenth century. Bodoni is a classical type of the Empire roman letter and Cochin is a French face, which was modeled after old engravings. That is why it has a rather wide set.

RUBRICIUS: It appears that you recommend the Janson roman before all else as an appropriate type face?

TYMPANUS: Yes and, I admit, also for another reason. The Janson roman is the only one of our typefaces which was cast from matrices which are produced by the use of the original hand engraved punches. It is the old, hand-made way, here and there a bit inexact like every work of man, but because of that, authentic.

RUBRICIUS: And how is it with your Bodoni, with your Garamond – are they not authentic?

TYMPANUS: By no means. They are mechanical copies of the original typefaces – new issues but greatly altered.

RUBRICIUS: Janson, then. Who was he anyway?

TYMPANUS: A native of Holland, but who worked in Leipzig. He cut his typeface around the year 1670.

RUBRICIUS: I see that you had the proofs set in Janson roman, and it makes a fine effect.

TYMPANUS: I could foresee that we would agree in the matter of the typeface. The larger sheet is set in English, these two in Pica. Throughout the lines are leaded and there is good white space.

RUBRICIUS: There is no doubt that this smaller type is more appropriate to the format of our book.

TYMPANUS: That is Pica with three point line-spacing. Please note your consent on the proof.

RUBRICIUS: Well, and now the setting of the type can begin.

TYMPANUS: Thank you very much. But so that I can order the necessary paper you must tell me if the book is to have any illustrations.

RUBRICIUS: I don't know. What is your opinion?

TYMPANUS: Well, since it has to do with a bibliophile edition as well as the first edition of an undoubtedly unusual work, all the components of a fine book should be represented.

RUBRICIUS: Yes, but it will be difficult to illustrate. Also, I don't know which technique for illustrating it would be suitable.

TYMPANUS: Let me advise you. You will satisfy your responsibility if you have one of our artists make a wood-engraving of the author for the frontispiece of your publication. That is an ordinary technique; we have enough good wood-engravers, and thus the book will be complete in every regard.

RUBRICIUS: Good. I am satisfied with the result of our conversation. Now I will patiently await the proof pages.

## FIFTH EVENING

RUBRICIUS: Here are the copies of the proof sheets. And here is the Balbinus portrait engraved in wood – with this you can start printing.

TYMPANUS: The wood block is neatly cut, but it is in pear wood. We will have to be careful!

RUBRICIUS: Isn't pearwood suitable for printing?

TYMPANUS: Oh, yes, but it can nevertheless be damaged more easily than boxwood and is more subject to the effects of warmth and dampness. Since xylography has died out, good smoke-dried wood is not as readily available as it used to be.

RUBRICIUS: Smoke-dried wood? Is that done to wood? Just like ham?

TYMPANUS: Yes, exactly. That's the way it used to be prepared in earlier times and, to be sure, not without good reason. In the kiln the wood gradually dried out and became hard and thoroughly oiled. It is certain that the xylographers of previous centuries would not have been able to carry out such good, precise work with the wood which is sold today.

RUBRICIUS: Well, you now have everything together – or is something still lacking?

TYMPANUS: Only the wrapper. And then it will be necessary to determine the style of binding for your book. Do you wish the wrapper to have some printing on it or not?

RUBRICIUS: It is perhaps enough to have a small label on the spine.



TYMPANUS: Well, good. Since the sheets will be neither glued nor sewn, we will make a three-part wrapper with a suitable flap.

RUBRICIUS: But I don't want that. I gave you a design in which the endpapers are pasted over the folds of the covers and the sheets sewn with long silk thread ...

TYMPANUS: ... with a thread of imitation silk which is highly suited to cutting the folds when the pages are turned. At any rate, the expensive endpapers which are pasted to the covers will be destroyed. Whoever invented that has surely never heard the curses of the bookbinder when he must later bind as an actual book the sheets previously damaged by being glued and sewn. What is the purpose of this? We're dealing with a bibliophile publication of a valuable work which we hope every owner sooner or later will have bound. So-called books in wrappers often amount to the debasement of an otherwise perfect printing job. If even very cultured people can't make a distinction between wrappers and true binding, then at least you as a fine book publisher should not manifest such ignorance of hand bookbinding.

RUBRICIUS: With what then should books be sewn and pasted?

TYMPANUS: With an unbleached thread, dear Rubricius, since this kind is really very strong. For pasting, however, only starch paste should be used, because it is very pliant and is flexible even in its dried state. But our Master Cessator can enlighten you much more about this – at one time he worked abroad as a bookbinder, and, to be sure, in not unimportant shops.

RUBRICIUS: How would it be, then, if I had about fifty copies of this edition bound, as you say, in a correct binding? I believe I would in this respect spare many a booklover concern and disappointment.

TYMPANUS: Of course, but as yet the book isn't even printed. Here are several specimens of papers for wrappers. You can select an appropriate one.

RUBRICIUS: Yes, those are colors...

TYMPANUS: ... unfortunately only aniline colors. I would not advise you to select a paper over-saturated with color. Such deep colors can only be achieved with aniline, which on the one hand is an unstable, on the other hand a tricky dye-stuff, which runs easily and often also permeates the endpapers.

RUBRICIUS: Which kind can you recommend to me, then?

TYMPANUS: In this book we have good all rag papers

from domestic sources, with fast colors and matte finishes. Here are foreign colored papers – they are somewhat more expensive, but they are lightly textured which gives them not only a splendid appearance but lends them durability as well. I see this Venetian red pleases you – do you agree to it, then?

RUBRICIUS: Yes. And how will the dark red accommodate the printing?

TYMPANUS: We will make certain the printing is adapted to the color of the wrapper. Since the handmade paper for the book is quite thick and could develop undesirable wrinkles at the crease we will, after the printing is completed, cut the sheets into eight-page signatures.

RUBRICIUS: And is that correct?

TYMPANUS: Of course, and the bookbinder will also have an easier job of it, because sewing sixteen-page signatures of thick paper is laborious and then the spine can't be properly rounded and hammered into a fan shape. Master Cessator will show you that as well.

RUBRICIUS: I already take delight in your painstaking printing. I would very much like to see how a mechanized press works.

TYMPANUS: You certainly are at liberty to come into my print shop, but I don't know whether you will be disappointed or not when you see our machines. They are rather obsolete since they have served us for a long time.

RUBRICIUS: That surprises me. I have always thought you have the best equipment since your faultless printing ...

TYMPANUS: It's this way, my friend: if the printer is sloppy, he will not accomplish anything beautiful even with the best equipment. But a conscientious craftsman knows how to work with a less than ideal machine. When all is said and done, believe me when I say that the outcome of the printing depends not so much on the equipment as on the printer. The old masters printed flawless books on wretched wooden presses which our present-day typographers would laugh at. You know, indeed, how many of our commercial printing houses are equipped with the most precise machinery our modern technology makes available – how their printing looks just the same... We know that, of course.

RUBRICIUS: You are satisfied with these deficient old machines?

TYMPANUS: Well, I would very much like to get a better, more precise mechanized press, but there is never any money left over for one. No one yet has become rich from printing books for bibliophiles.





RUBRICIUS: For this reason so few printers engage in it.

TYMPANUS: That's right. When the book is supposed to be perfect, very conscientious work is called for. All damaged or smashed letters must be changed before printing begins; the type form must be made ready so that the impressions on all the sheets are properly and evenly inked; the paper must be exactly and carefully laid on so that all the lines in the book are uniformly well registered; and they must be slip-sheeted so that the fresh impression isn't smudged. You can believe me that in all these things there can be no cheating and that for small editions the preparations and other arrangements are more expensive than the actual printing. If the publisher of bibliophile books knew how often each sheet of paper must be handled in the print shop, he would not bargain over the price of printing, as so often happens.

RUBRICIUS: Now I understand why there are so few printers of bibliophile books.

TYMPANUS: If there were more true bibliophiles, that is more readers and admirers of decidedly craftsmanlike, finely finished books, the printers would be compelled to raise the level of their work.

RUBRICIUS: I thought that in the past twenty years book typography had improved appreciably.

TYMPANUS: That is true, but the proportion of books of typographic quality out of the total number issued in this country is still quite unfavorable. That is exactly the case with the publishing houses which issue most of our books. And they often have their own printing plants which are much better equipped than my own poor shop!

RUBRICIUS: But these conditions are, as I believe, the same all over the world.

TYMPANUS: Oh, no. Look, for example, at an average German book, how well it is made, and yet throughout no handwork is used. Or consider English, American, as well as other books. In other countries large publishing houses would be ashamed to send a badly printed book into the world. We say in this country, though, "He who is not ashamed does not fear disgrace."

RUBRICIUS: But every year competitions for the best books are organized where a great many books are displayed. You too receive an award!

TYMPANUS: Let me suggest that we sometime hold a competition for the most poorly made book . . .

RUBRICIUS: Friend Tympanus, you are somewhat caustic today. But tell me instead when the printing of my book will

be finished.

TYMPANUS: Not sooner than one week. Visit me Monday evening. I will put together a sample copy, and then together we can go and see Master Cessator in order to discuss the binding with him.

RUBRICIUS: First rate! I will bring along some of the most expensive bindings from my library for the sake of making clear what I am after.

TYMPANUS: Do bring them along. Old Cessator will sound you out. In one week, then, I will be finished with your printing.

RUBRICIUS: I can scarcely tell you how impatient I already am to catch sight of the first copy of my edition. It will be a long week for me.

TYMPANUS: Well, you must be patient. In the meantime, farewell!

## SIXTH EVENING

RUBRICIUS: Well, Father Tympanus, the time limit is running out. . . "Everything that lives and moves celebrates the joyous May!" I hope you are true to your word.

TYMPANUS: Of course, Friend Rubricius. The printing of your Balbinus is finished, and it is indeed fine, as you wished it to be. But we have to let the sheets dry for a few days, and then we will fold them and lay them in the press. Meanwhile I have put together a sample copy for you.

RUBRICIUS: I am really curious. I have looked forward to this moment with joy for several months already; the cursed book does not let me sleep nights . . .

TYMPANUS: Here it is! Examine all the pages carefully, the color, the register.

RUBRICIUS: Upon my honor, that will be an elegant little book! You were right. It is well-made and fits the hand easily. I must confess, my dear Tympanus, that I was apprehensive. . .

TYMPANUS: Granted. I know how difficult it is to visualize how a finished book is to look based upon the manuscript, the galley-proofs and the design of the type layout. For this there must be a great deal of practical experience and an innate imaginative ability. I believe that many publishers, and also many book designers, feel disappointed at the first sight of the ultimate result of their not sufficiently thought through plans.

RUBRICIUS: That's conceivable. From our conversations I have perceived that the calling of printing books can be compared to a delightful flowing stream, under whose watery



surface mischievous eddies and counter-currents bubble up.

TYMPANUS: Very true. If one wishes to distinguish the true from the false one must above all lay aside the lenses of illusion which not long ago found a ready market among our booklovers. It always annoys me, the insolence with which all kinds of wastepaper are sold as fine books. And this does not only happen in small provincial towns – among bibliophilic luminaries, also, darkness reigns!

RUBRICIUS: Hold on, Tympanus! I just can't permit you to cloud my festive day with your sardonic words. I appreciate that the book is so flawlessly printed, and I am delighted with it.

TYMPANUS: I thank you for your laudatory recognition. But I believe old Cessator is waiting for us. Let us go!

CESSATOR: A hearty welcome! Sit down, gentlemen. Careful, not there – there is some paste! Please forgive me, here great disorder prevails – one really doesn't know... Mr. Rubricius? I am sincerely pleased. Sir, you have brought books along! They undoubtedly must be examples of bookbinding?

TYMPANUS: Mr. Rubricius has published an unknown work of Balbinus and wishes to have fifty copies of his edition handsomely bound.

RUBRICIUS: I brought along several bindings from my library which I regard as my best ones. I very much wish, of course, to have my edition handsomely bound as well. I especially value parchment bindings, and such a binding would best fit my taste.

TYMPANUS: Well, that probably would be an appropriate style for your Baroque master.

CESSATOR: Show me, please, the book that you have in your hand – I would like to look at it. This is intended to create the impression of a binding that is sewn on parchment strips which are pulled through the hinges. But it is not a binding which is true to the style. This book is sewn with ordinary tapes and then the parchment strips are pulled through the hinges over the already prepared cover...

RUBRICIUS: What's that? This binding is not true to the style?

CESSATOR: No, it isn't genuine. Ones like this are called imitation attached bindings. just look at the front, note the stitching on the inside -you surely see that it is merely case-bound!

TYMPANUS: The scythe hits a stone! How much, Friend Rubricius, did you pay for this precious binding?

RUBRICIUS: Don't ask me. I can barely comprehend it ...

CESSATOR: No, I recommend that you not bind your Balbinus in full parchment, even if it really were sewn onto cords. Your edition constitutes a most imposing book, the paper is rather thick and durable, and, and the volume will be rather heavy. A heavy book is incompatible with parchment.

RUBRICIUS: But the huge volumes in the local castle library? They are certainly bound in parchment – and how many there are!

CESSATOR: That is true, Mr. Rubricius. But the hand-made papers of two or three hundred years ago were of a much different quality than those of today. At that time paper was bought by the sheet and not by weight as it is nowadays. But since the time that the kilogram has become the unit of measurement for pricing paper, dear God only knows what the papermakers throw in their vats to make it very heavy!

TYMPANUS: Well, Friend Rubricius, do you still remember what I told you as we were selecting hand-made papers for your book?

CESSATOR: You can have a binding of an appropriate style for your book. I recommend cowhide, which was customary in the Baroque period, and we can improve it somewhat by staining it. It is not too expensive a leather, and besides it is very durable and in quite good taste.

RUBRICIUS: Aren't there enough colored leathers of a refined kind?

CESSATOR: Oh, yes. But they will increase the cost of a publisher's edition much too much. Also, some of the colors are not very lasting. There are, to be sure, also excellent styles of leathers from foreign countries, but they are suited only for individual bindings because they are so expensive.

RUBRICIUS: Well, good. But tell me how you wish to design my binding. I have here several examples – something like this?

CESSATOR: No, we don't want to do it that way. All these false bands on the spine please you, then? No, this is a poorly proportioned binding and throughout does not conform to accepted standards. Seven cords fastened in three bundles – that is not a good proportion!

RUBRICIUS: Why not? I don't understand what you are trying to say.

TYMPANUS: Explain to us first what these bands are.

CESSATOR: Well, the situation is thus: the books of former times, which were printed on good paper, were bound



with binders' cord without sawing into the spine. Look – I have here such an old binding to be repaired. The cords form small humps on the back which are true bands, to which the leather is glued directly. From former times until today the rule has always been that books must be sewn on three, four or five bands depending on their bulk and format. French bookbinders even today divide the back into twenty-seven parts, and you can see here that these proportions are not completely arbitrary. I would sew your Balbinus on five cords. Since this paper has far too little flexibility for bookbinding work, I will have to saw into the backs of the sheets in order to attach the cords so that they will be concealed.

RUBRICIUS: The books won't have bands of any kind?

CESSATOR: That is unavoidable. As a substitute for genuine bands we will make false ones. The spine will accordingly have five bands which will have to correspond with the cords used for sewing.

RUBRICIUS: Wouldn't it be better, then, to leave the spine flat?

CESSATOR: By no means, Mr. Rubricius. The binding for Balbinus must, of course, be a publishers binding, but it will be produced manually. It must be handsewn, with the result that the back of the book will swell when opened and the projection will be so suspended that the spine will be rounded and squeezed at the spot where the board lies in the hinge. The book that you have in your hand has been bound by machine, and is also not a binding that is true to style. Therefore the flat spine.

RUBRICIUS: The cover, though, could perhaps be just as richly decorated as here?

CESSATOR: That is also machine work, but for a manually produced binding only gilding is proper. On the covers I will have some lines in blind embossing interspersed with gold stamping, but sparingly, so that the material, the leather, receives proper recognition. The bands will be shaped, on the spine will be the title and the year, and the spaces between the bands and the corners of the cover I will ornament with old die stamps – I have a number of them and they are quite beautiful. Endpapers of pastepaper, the headband hand sewn with silk.

RUBRICIUS: I believe you will also sew the entire book with silk.

CESSATOR: By no means, sir, but instead with genuine linen thread which is, believe me, much stronger than silk. And do you just want the book colored on the top or on all three edges?

RUBRICIUS: I would like to have just the top edge gilded. Or is that also done differently?

CESSATOR: It would perhaps be more suitable here to use a good English cinnabar polished with agate, on all three sides.

RUBRICIUS: You're certainly not going to cut off the deckle edges, which bibliophiles are so fond of!

CESSATOR: Well, I don't place such a high value on these edges, and don't believe it's a sin to cut them off. If you insist on keeping them, however, I will agree to it.

TYMPANUS: Mr. Rubricius, is there anything else you wish?

RUBRICIUS: I trust Master Cessator – I can see that he is an experienced specialist.

CESSATOR: I will first bind up this one copy as a sample, and am convinced that you will be satisfied with it.

RUBRICIUS: And when will all fifty copies be finished? I will need them soon.

CESSATOR: Well, I can't give you a part of the edition any sooner than one month from now. Believe me, bookbinding is a noble handcraft, but it is a bit tedious. Come and visit us now again, and you will see how complicated our work is.

RUBRICIUS: Tympanus, isn't there anything that can be done? Say something reasonable!

TYMPANUS: Let me suggest that we celebrate the first issue of Edition Rubricius at the "Golden Sun." Perhaps we will be more in agreement there than here.

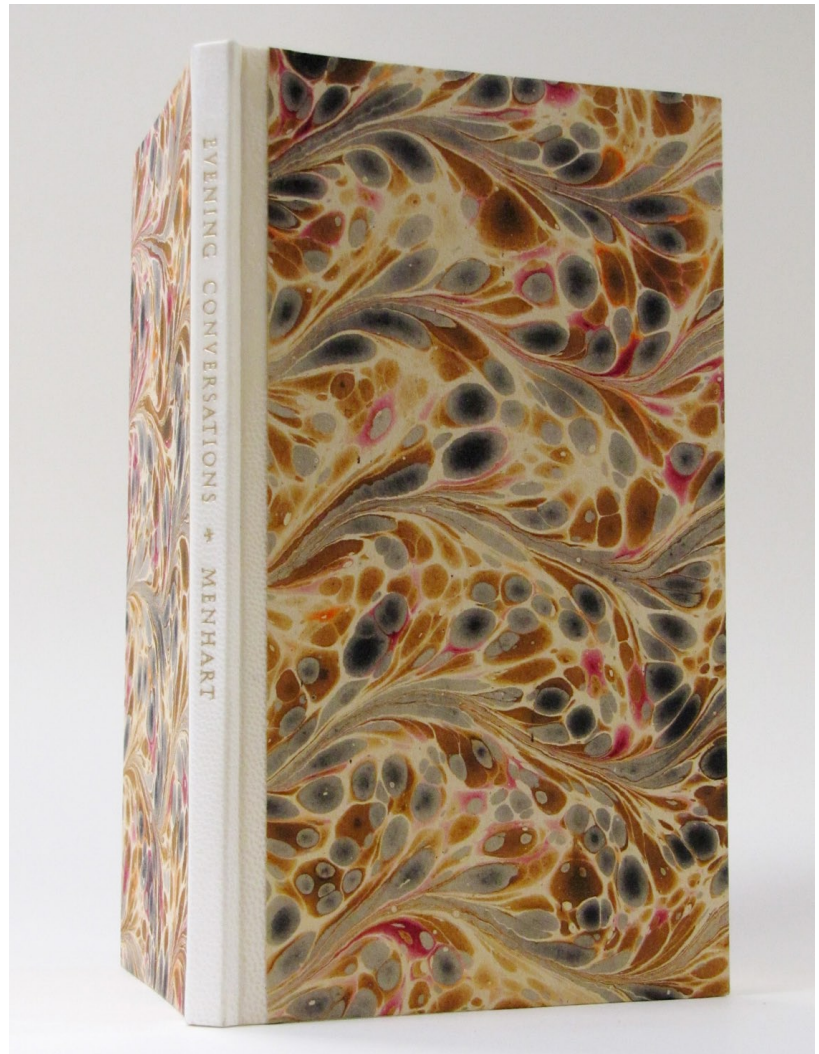
CESSATOR: Well, then, a word to the wise is sufficient! I cast my vote with the majority.

*Oldrich Menhart, born in Prague on June 23, 1897, is one of the most important letter artists of the modern era. In addition to his type designs, his calligraphy, and his book designs, his writings relating to his craft are an important part of the totality of his work. His Vecerní hovor knižní Rubricia a starotiskare Tympana first appeared in the Czech journal "Bibliophil" in 1937. In 1947 it was issued in book form as the first volume of the edition Donatus, edited by Otto F. Babler and printed in an edition of 500 copies by Karl Kryl, the Younger. It was designed by Oldrich Menhart with drawings by Václav Masek. In 1958 D. Stempel AG issued a German edition of 1200 copies with the title Abendgespräche and designed by Hermann Zapf.*



Karel Kryl, the Elder, was born on December 5, 1878 in Litovel in Moravia, the son of a potter, and died in Novy Jicin on June 25, 1943. Kryl, to whom this work by Menhart is dedicated, was one of the most eminent printers in Czechoslovakia. In 1909 with Ferdinand Scotti he bought an old print shop in Novy Jicin which, with great diligence he raised from insignificance to the highest distinction. In 1939 he removed his shop to Kromeriz where, after his death, his son, Karl, carried on for a few more years. The business was discontinued in 1949.

The Crab Tree Press edition of 100 copies was printed on Ingres paper with hand-set Trump Mediaeval type. The frontispiece is a linocut by Bill Jackson; Rick Cusick's calligraphy for the title page headline [was] based on some of the design characteristics of Menhart's calligraphy and letterforms. The binding was by Fritz and Trudi Eberhardt. A photo of the binding for the edition is below.



## The New Oriental Binding Structure

Described by Monique Lallier and augmented with illustrations by Pamela Barrios



The new oriental binding is, as the name suggests, a derivative of the traditional Japanese and Chinese binding techniques. No glue touches the spine of the book with no rounding or backing. The book will be in pristine condition if someone wants to undo it in the next century... just cut the sewing thread in the middle of each section.

The technique is suitable for thinner books up to 1" or so and allows a wide opening. It is also good for books where the paper is thick and sometime on the wrong grain.

The covering material can be paper, cloth or leather.

### Instructions:

#### Materials needed:

- Tyvek
- Card stock
- Paper
- Mat board
- Thread for sewing
- Covering material
- Decorative papers

### How to Proceed:

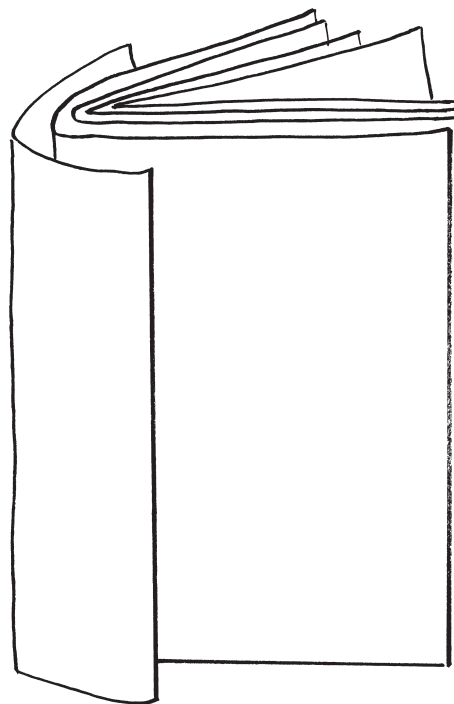
Trim the book as in any other binding. The text block should be square.

Add two signatures of blank end sheets, one on each side. Each section will be sewn on a piece of Tyvek. It is important to use Tyvek as it doesn't tear.

If you cannot find Tyvek you can use a fine cloth.

Cut your strips of Tyvek at the height of your book plus half an inch. For a practice book they can be two inches wide (this measurement can be different depending on your project).

Fold the Tyvek in two and put one piece of Tyvek around each signature.



The tabs can be of variable measure or shape. It is up to you and can become a design feature. You cut the Tyvek with a guillotine or a plow or by hand with an Exacto knife and being careful to have a straight cut and square. All the tab parts should be at the same measure.

You can color the Tyvek inside and outside to match the dominant color of your project. Let dry overnight.

### Making a Template for Sewing Stations:

Cut a card at the height of your signatures and the width of a ruler.

Mark the kettle stitch at 5mm from the head and 8mm from the tail.

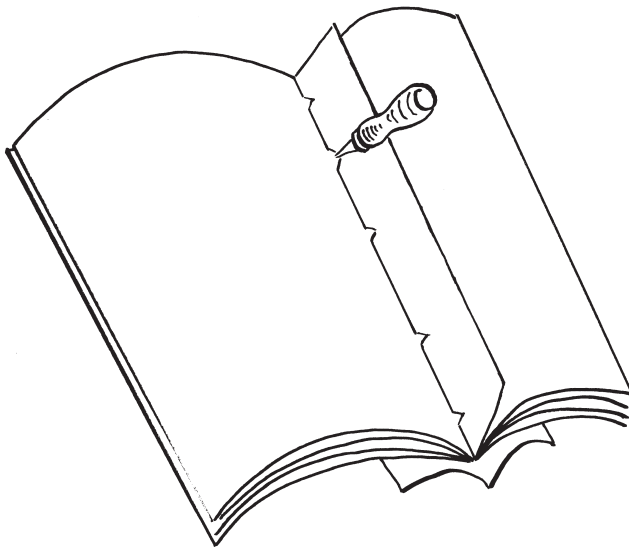
Measure from the head to the tail kettle stitch and divide by one more than the number of stations needed.

Mark the card and make a v cut at each mark.

Use a cradle to punch your signature with the Tyvek around it. See image at top of opposite page

Make sure that all your signatures are in order.



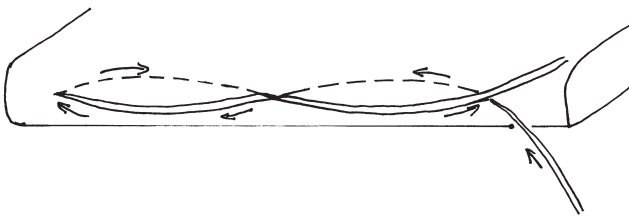


### Sewing:

The sewing is important since there is no glue on the spine, but you don't want any swelling.

Take number 50 thread if there are a lot of signatures or 30-35 thread if there are less.

With the Tyvek folded over your signature you start sewing from the outside using a pamphlet stitch.



A figure-8 stitch is commonly used for single signature pamphlets. Three sewing stations are shown, but any odd number of sewing stations can be used. The loose threads crossing will be tied in a knot at the sewing station where the thread first entered. For each folio sewn, the knot can begin and end at any station. Vary the stations to distribute the position of the knot.

### Filling the Tyvek:

After sewing, you fold back the Tyvek and choose the card, paper, or mat board that will compensate for the thickness of your signature. It can vary for each signature. It is preferable that the cards and papers or boards be with the grain parallel to your spine.

Measure your signature near the spine with a micrometer or a divider and cut the card, paper or board at the height and

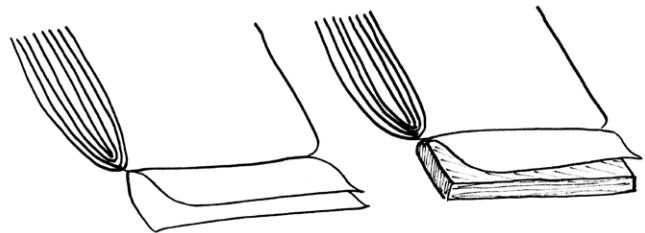
width of the Tyvek. It doesn't matter if the fillings are in the wrong grain. There can be a mix. That part of the binding will not move.

### Gluing the Card:

Put the signature on waste paper, spine toward you.

Glue the Tyvek with thick PVA being careful not to push the glue in the sewing holes and place the cards that compensate the thickness of the signature. Press and rub with a bone folder. Glue the cards and bring the other side of the Tyvek over the cards.

Make sure that the Tyvek is well pulled.



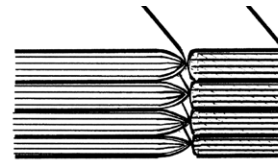
Put the signature between two smooth boards and press hard for a couple of minutes. This will set the placement of the boards in the Tyvek. Tyvek tends to be slippery. A *light sanding* of this material will help it adhere to the filler.

Continue this process for each signature and put them in the press as they are ready.

When all your signatures are done, pile them up, evenly between boards, under weight overnight. We will be referring to the filled Tyvek part as the "tab".

### Gluing the Tabs to Each Other:

Use thick PVA and leave 2mm near the sewing as you *do not want* the glue to touch the signatures.



The first two signatures are glued first then the last two, then the next two in front, and the last two at the end ...until they are all glued together. You precede two by two, then four by four....etc

Leave in the press overnight.

If you want the fly leaves in suede leather you need to compensate with another card on top of the tab, front and back.

## Covering of the Tabs:

Choose a 20 pt manila card with the grain parallel to the signatures.

Measure the width of the tabs across the spine less .2mm by the height of the spine plus the distance between the ends of the tabs at the head and tail to the signatures. See diagram at right.

This card is one piece, will be covered and you don't want this card to go over your signatures. So you need to have in mind the covering material that you will use. If it's a regular paper you can cut your card to the edge of the signatures less .2mm. If you use leather, you should pare it to 3mm (very thin). If it's leather with big grain, you measure the card less .5mm.

To take a good measure you put the card on the spine, mark the two extremities with a pencil and with a bone folder, mark the line and fold the card. Check if the card fits well on the spine, head and tail.



## Covering of the Card:

The material used to cover the card is unlimited: paper, cloth, leather...etc!

If you use leather, pare it to .3mm.

Measure the chosen material:

Measure the height of the card plus 1cm by the width of the card plus 2cm.

Center the card on the covering material. Glue the card in the middle of your piece of material with PVA and rub the card with a bone folder.

Make a 45 degree cut on each side of the top edge of the card so you have a little tab that will be folded back. Bevel the edge of your material if possible.

Glue the little tab and fold it back. Check if the card fits the spine and folds over the top and bottom edge of the spine to cover the tabs at the head and tail. *The card should not go over the signatures of the book.*

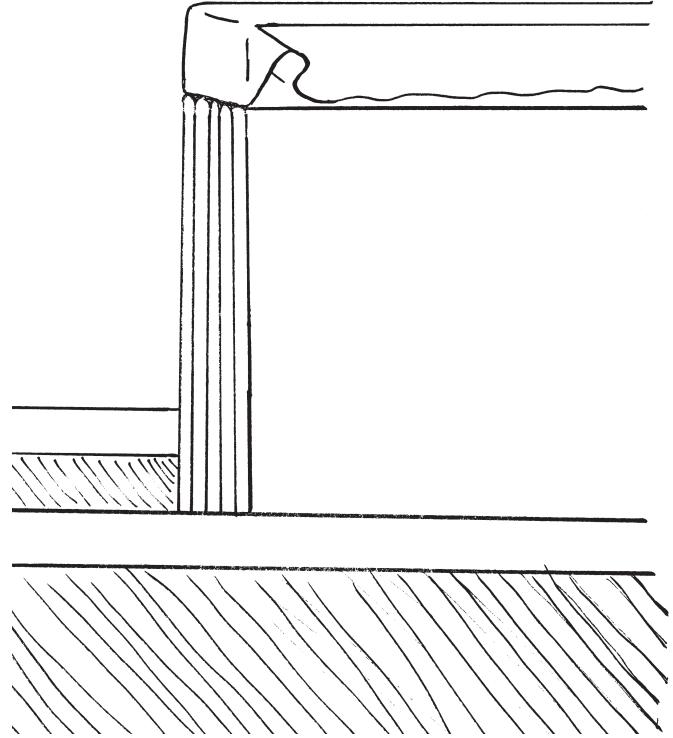
## Gluing the Card:

If you have leather as covering material you can use paste or mix.

If you have fabric or paper you use PVA.

Glue the card part first with PVA and fix it to the spine of the tab section. See above.

Make sure that the card ends at the edge of the signatures.



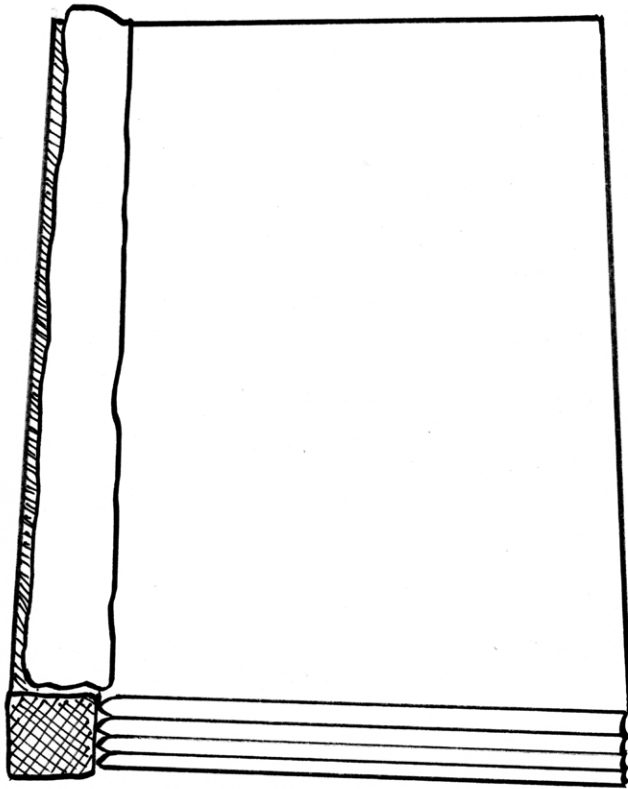
Rub with a bone folder and let dry, the book being in a lying press.

When dry, (1/2-1hour) glue the rest of your covering material and fold it on the tab with nice 45 degree corners. If it's leather or paper, you pare the overlap. If fabric, you re-cut to avoid overlapping.

Glue the card part first with PVA and fix it to the spine of the tab section.



### Cutting and Gluing the Hinge:



The hinge will cover 3mm over the first end sheet and will end approximately 2mm before the spine edge of the tab so that it will not show when the book is complete.

Your leather should be pared at 2mm or 3mm if morocco. Bevel to nothing the part that will cover the end sheets.

The part that will cover the tab is cut at 45 degrees at each end and beveled if it's leather or paper.

Paste the hinge and let penetrate (for leather only) glue a second time with mix and apply over the paper first on a straight line, 3mm over the first end sheet, then put in place the rest of the hinge on the tab. Rub with a Teflon bone folder. Mark with a pointed bone folder the line of the signature. Open the first couple of pages and fold them back, rub your finger over it. It will mark the edge of the signature and help the opening.

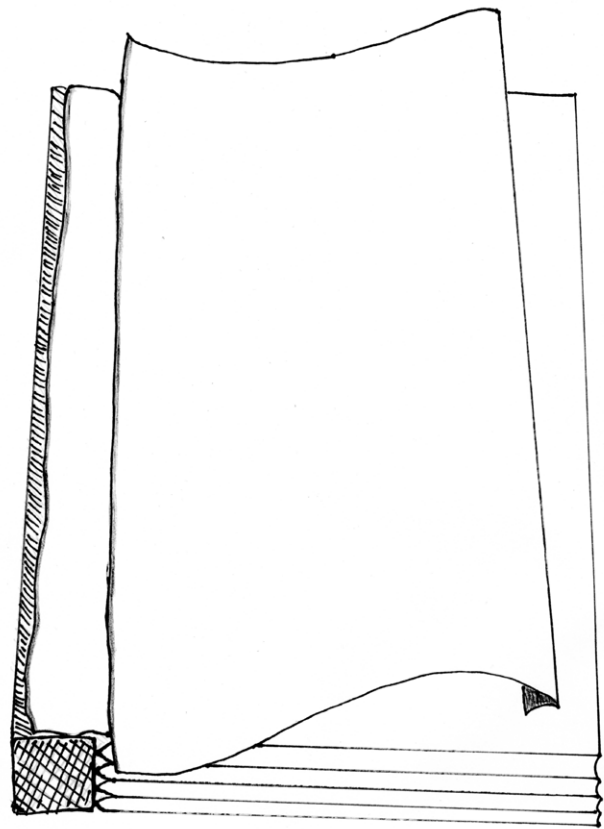
### Gluing the Decorative Endsheets:

Cut the end sheets  $\frac{1}{2}$ " larger than your book all around.

Mark lightly with a bone folder 11/2mm on the hinge.

On the reverse of your decorative end sheet, glue 2mm with PVA and glue the paper on the line, on the hinge.

Rub with Teflon bone folder, wiping the excess of glue.



At the fore edge fold the decorative paper on the line of the text block.

Rub your fingers over the folded paper.

Place a sheet under the first page of the book and glue the edge, narrower than the fold of the decorative paper.

Retrieve the waste paper and put down the decorative paper. Only the fold will be glued...it's called a "flexi end."

### Choosing and Cutting your Boards:

The thickness of the boards is in relation to the size of the book. Thinner boards are suitable and more elegant. The tradition is that once the boards are covered they should be at the edge of the text block. But I have seen New Oriental bindings with squares like a regular binding. This is your choice.

Cut the boards with the grain parallel to the signatures at the measure of your choice, taking into account the thickness of your covering material.

First, cut 2 boards (front and back) the height and width of the full book from spine to fore edge, including the tab (plus squares if you choose to add them). That will insure an even cut for the height of the boards.

Then divide each into the tab area and the text block area. See top image in next column.

The board that will cover the text block starts at the edge of the signature on the spine side. So, you measure from there to the fore edge plus what you have decided for the squares. For the tab board part, you will have a 4mm gap between the two boards and you need to decide if you want the boards even with the tab on the spine side or with a little extra. You then cut your board accordingly.

Sand the boards a little, less than in a regular binding, just to get rid of the square edge.

## Preparing for Covering:

If you cover with leather it needs to be pared at .6mm overall and beveled at the turn-ins. The 4mm gap should be pared to .3mm.

The leather can be different than the one used on the spine.

Cut two pieces of your covering material (the width of the boards, gap and tab) plus 1cm at each side. Cut two other pieces for the hinge of the boards at the height of the boards plus 1cm by 3 cm. Pare at .3mm if it's leather.

With a removable tape attaching the board and the tab board with the 4mm gap, place the boards on your leather and mark all around your boards with a ball point or a white pencil depending on the material used. Keep 1cm for the turn-ins and trim the excess. Pare the turn-ins and the space for the 4mm gap if necessary.

## Covering:

Place next to you the board and the tab board. Have a ruler and a weight handy. Use a mix of paste and PVA.

Glue the tab board first and position it on the covering material.

Turn and rub with Teflon bone folder. Place the ruler at the top of the tab board with a weight on it, so it doesn't move.

Glue the text board and position it 4mm away from the tab board.

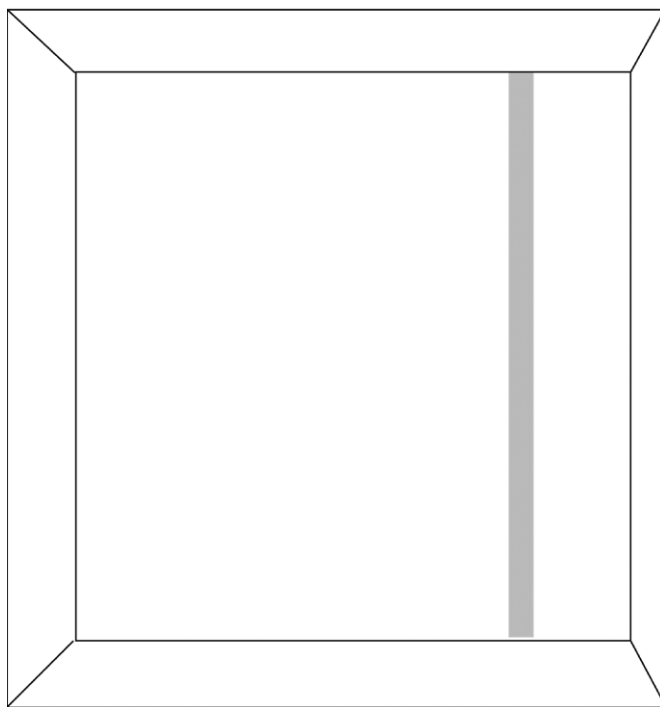
Flip and rub with a bone folder all over and in the gap.

Let dry one hour under weight.

Repeat for the other side of the book and let dry.

Paste the turn-ins if leather or PVA for other material and turn-in the edges and make the corners like for paper

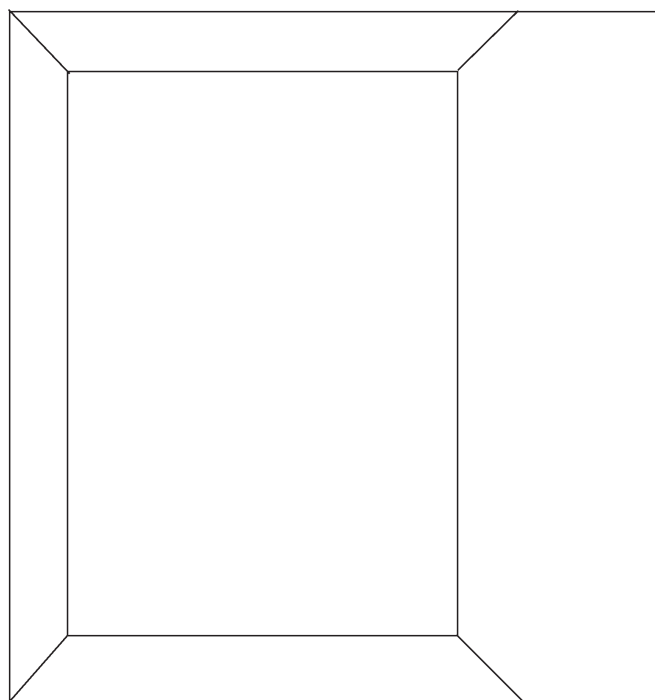
covering. Mark the gap and let dry overnight. The tab should fold back on the cover; then you know that you have the right distance between the tab and cover. See image below and on opposite page.



Turn in the edges.

Make the corners as you would for paper covering.

## Preparing to Glue the Hinge:



Trace an angle from the gap to the turn-in on the tab side.

Bevel to nothing 3mm lower than the mark.

Pull off the surplus very delicately.

Repeat on the 4 sides.

The width of the hinge is from the turn-in of the tab board (See top image on opposite page) plus 4mm (the gap) plus 8mm (the part that goes on the text board) by the height of the board. The hinge comes edge to edge with the gap at the head and tail.

Glue the hinge and place it at the gap and on the tab and board side.

Rub with a bone folder, mark the gap and let dry under weight. (See bottom image on opposite page) Repeat on the other side.

## Filling-in:

Trim the turn-ins evenly all around your board and choose a card that corresponds to the thickness of the covering material.

Cut the card to fit.

Glue the card with mix and let dry overnight under weight.

## Decorative Endpapers:

They are the same as your end-sheet on your text block.

Mark the contour of your text block and trace a mark on the inside of each text board with your divider.

Cut your paper to fit these marks.

Glue the paper with mix.

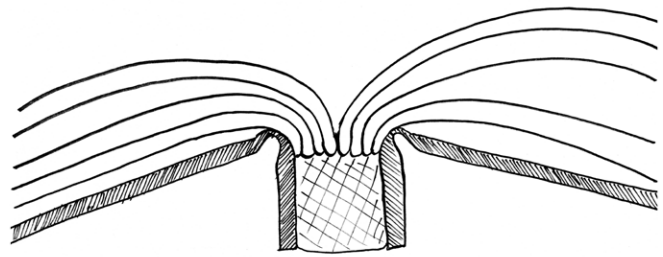
## Gluing it all Together:

The boards will be attached to the text block by the tab part only. If you have a material that will not glue well, you need to come up with a way to strengthen your book. I used small nails as a decorative feature that secured the boards on the text block. You can also do the sewing like the traditional Japanese binding.

If you use leather, sand it before you glue it together so there is no need to add anything.

Apply PVA on the tab part, not too close to the edges and place it on the tab part of the text block making sure that the squares are even.

Repeat the other side and square the two boards. See image at top right column.



Let dry under weight for an hour.

Press between two wooden boards for a couple of days.

The design part should be done before you finish unless your design doesn't allow to be put in the press.

ENJOY!

*Monique Lallier is an internationally recognized book binder & book artist. She began her studies in the 1960s in Montreal at Cotnoir Cappone School of Fashion & L'Art de la Reliure book binding school with Simone B. Roy. She continued on to Paris, with Roger Arnoult, Centro Del Bel Libro in Ascona, with Edwin Heim and Solothurn, Switzerland with Hugo Peller. Moniques' work may be found in the collections of: McGill University, Montreal, St. Joseph Oratory in Montreal for the Pope Jean- Paul II, Louisiana State University, University of North Carolina, as well as many private collections in USA, Canada, Europe and Japan Monique practices her craft full time from her studio in Summerfield, North Carolina. See is online at < <http://www.moniquelallier.com/>>*

*Pamela Barrios began the study of Rare Book Conservation as a work-study student in 1976, at the NY Botanical Gardens. Subsequent full-time training at the NY Public Library led to employment at the Yale Conservation Studio, the NY Academy of Medicine and the Brigham Young University Harold B. Lee Library's Conservation lab, where she was rare book conservator from 1990 until 2010. She served terms as co-chair of the Rocky Mountain Chapter of the Guild of Book Workers and GBW Chair of Standards. She taught bookbinding for the Marriott Library Book Arts Program from 1996-2002. A former editor for the "Bonefolder", she teaches workshops, writes articles and exhibits fine binding and artist books, and is currently pursuing a degree in fine art from Utah Valley University in Orem, Utah.*



## Eyes Wide Open and Fingers Crossed: Production and Distribution Problems with Large-Editioned Artists' Books

By Phil Zimmermann

There exists today, as there has for many years, continuing problems with the economics of production and distribution of large-edition artists' books. The industrial revolution allowed the creation of large numbers of books at relatively low cost, and there have been fortunes made on the sale of popular book titles. But the production and sale of more esoteric art book titles has always been problematic financially. The same issues that bedeviled Dick Higgins' Something Else Press when he was publishing his Fluxus books in the sixties still continues today. Higgins sold Something Else Press, after having published dozens of titles while he subsidized it with his own considerable wealth, because the financial drain started to become too onerous. After the sale, when the press had to actually stand on its own without the aid of Higgins' money, it promptly went bankrupt. The economics that Something Else Press faced then are still pretty much the same. I would like to address the knotty problems faced by artists' books that are part of the tradition of larger (usually offset) editions rather than small, numbered, "fine press" editions, and I would like to use a recent title of mine, *Sanctus Sonorensis*, as a model and example of these difficulties.

### A Little History

First some back-story: I had the germ of an idea for the book I just referred to (*Sanctus Sonorensis*) and did some little preliminary notebook sketches for it during my sabbatical from Purchase College in 2003-2004. I was in a year-long residency at the Border Art Residency in La Union, New Mexico. I had been taking a lot of photos of the incredible skies in New Mexico and Arizona while I was there, and they made their way into a lot of the work that I made that year. Living right on the border I could not avoid also being very aware of the crossing of illegal Mexican immigrants, especially in a section of the Sonoran desert near the border crossings of Why and Ajo, Arizona. I had driven through there several times during my sabbatical on the way to destinations in Mexico. Border Patrol vehicles were (and still are) everywhere and there were frequent road stops on all the highways and secondary roads. In December of 2004, I was driving back North into the United States from Mexico, through the Lukeville border crossing which is in the same area. As I was traveling into the Organ Pipe Cactus National Monument which sits just inside Arizona, I was stopped on the road for a couple of hours by a group of uniformed

military men. Other camo-clad groups arrived and left during the time I was stopped. Each group consisted of a number of heavily-armed Border Patrol agents on some sort of special operations. The agents eventually lead out of the desert scrub a large number of illegal immigrants that had been hiding in the mesquite and creosote bushes as they attempted to head north through the park. They clearly weren't drug smugglers. They looked too poor and seemed unarmed. They made for a moving and pathetic sight, disheveled and dejected. I had never seen an operation like this up close and it was rather upsetting, and got me thinking about the life these folks were trying to make for themselves and the efforts that we in the United States make to prevent them from coming here and working. *Sanctus Sonorensis* was a work that eventually came out of this experience.

During the summer of 2006 I did a one month residency at Light Work at Syracuse University in New York State, and while there I completed two books that I had started work on earlier, *Shelter*, and a finished inkjet version of *Sanctus Sonorensis*. Like a few other books I have done, I had originally planned on having two different editions, a smaller limited edition in inkjet and the other either offset or HP Indigo. After I printed about 5 or 6 copies of *Sanctus* on my Epson printer I realized that it was not feasible. Each book took almost \$50 of archival pigmented inkjet ink and paper and had the familiar inkjet problem of fragile, easily scuffed, pages. In terms of labor it also did not make sense. I have long been a proponent of using high quality inkjet printing for artists' books but have now decided that it is not an ideal medium for editioning books in most circumstances. Pigmented inkjet (sometimes rather pretentiously called giclée) can be acceptable if editions are really small and they are printed on uncoated paper where the inkjet media sinks into the paper fibers. However if printed on the special inkjet paper needed for high-quality photo reproduction, the paper is almost impossible to fold without cracking and even with several coatings of some sort of sprayed protective fixative or UV coating is really too fragile for much handling, chipping and scuffing easily.

From the very beginning I had wanted to print *Sanctus Sonorensis* in offset lithography and preferably as a board book. Board books are printed as two-page spreads on coated paper, and then laminated onto boards so that the paper itself forms the hinge at the gutter. Usually board books are intended for children's books but in recent years a number of other, more serious books have been printed and bound that way. One well-known example is Art Spiegelman's post-World Trade Center book *In the Shadow of No Towers*. Like many offset books, board books are not necessarily that expensive in terms of per-unit cost, but again, like most



offset books, the minimum numbers are usually 1000 for a very small run and are usually much higher in order to drive the per unit cost down. So my problem was how to produce *Sanctus Sonorensis* on my own, under my own imprint (Spaceheater Editions), and then try to sell it successfully. I certainly would not have minded having it printed by a higher profile publisher, but artists' books are very rarely produced by larger publishers, especially after the failed experiments in artists' book publishing by more mainstream publishing houses like Chronicle Books.

### Dashing the Myth that Offset is Dead

Although there are many ways one can define an artists' book, I use the term artists' book here in the sense that it is a book that is conceived, imaged, authored, and designed by one artist/person (or perhaps as collaboration between a writer and visual artist), as a single conceptual and creative work of art, with that same person usually in charge of production design and execution. My heart is still with the artists' book born of the often-quoted concept of the "democratic multiple" of the 70s, where artists' books and publications are printed in some photo-mechanical (or digital) method that allows the per unit cost of a book to be low and therefore affordable to many. In other words, the lower per-unit cost makes it possible to add a lower mark-up, and still make a profit while charging commercial book rates (and this fitting into the retail book world).

Despite the oft-repeated myth that offset is dead, it really is still the big winner as far as a means of production to achieve this. HP Indigo is great for smaller editions. Personally, I try to have a mix of larger-editioned books that are modestly priced and smaller-editioned more expensive books. I really wanted *Sanctus Sonorensis* to be a book that was inexpensive and could be widely circulated. The topical nature of the content suggested that the work might have a large audience. The passage of Arizona's infamous anti-immigration law (SB-1070) only a few months after the publication, and the

resulting uproar, further convinced me that *Sanctus* might have a large audience]

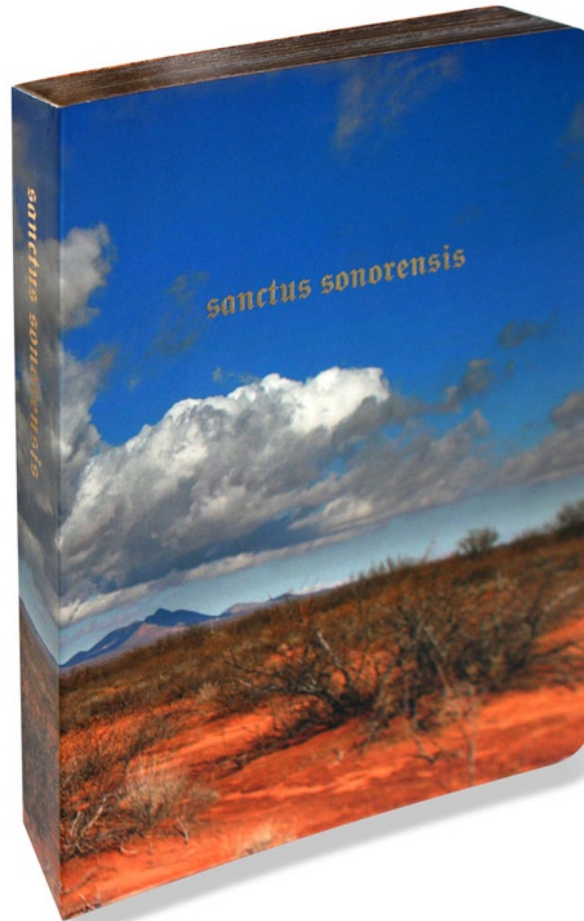
I decided to concentrate on raising the money to have it printed offset, not only my preferred printing medium, but as I mentioned earlier, still the best way to produce more than about 500 books at a reasonable saleable price per book or per-unit cost. I had pitched the idea to Light Work at the end of my residency there. When there is a little extra money available, they occasionally will print a monograph book of one of the artist residents. However it was a bit too large a book project for them to take on at ninety full-color, full-

bleed 8" x 11" pages. After my move out to Tucson to teach at the University of Arizona in 2008, I tried getting a couple of grants to help with production costs on *Sanctus Sonorensis*, including one from the Arizona Council on the Arts. Unlike NYFA (New York Foundation for the Arts), I found out that they do not give money to help with publication printing costs. Outside of New York, many granting organizations and institutions do not realize that for artists' book makers, money for printing and publication is like getting money for paints or film for other artists and photographers.

### Everyone With a Closet Full of Boxes of Unsold Books, Raise Your Hand

So once one has committed to publishing a larger edition, the run of the edition will usually determine the type of production method. There are

many jokes about how many artists' bookmakers have closets and garages full of boxes of larger-edition, usually offset, books that have never been sold. This situation is often not a by-product of a less-than-stellar-quality book, though there are plenty of those too. This is less likely if the book is of high artistic quality and well-produced in a small edition of under 100 or so, as long as the selling price is not outrageous. Eventually (perhaps it might take a few years) the edition will, with a little bit of luck and a good dealer or two, sell out. However, sadly this is often not the case with larger editions, no matter what the artistic quality, especially larger



View of cover of *Sanctus Sonorensis*

editions of offset books which may not have that “fine press” patina so some traditional collectors are not interested. The much-beloved late book dealer Tony Zwicker famously said that there was no point making more than 285 copies of any editioned artists’ book since (in her time at least) that was in her estimation the finite number of collectors and institutions who regularly bought artists’ books.

I don’t think that is the case today, and perhaps really was not even then. It all depends on the book. There is the potential of selling large numbers of books, at least in the few thousands, which although small by standard publishing terms, is very large by artists book standards. There are of course the classic examples of books that have sold in relatively high numbers such as Tom Phillips’ *A Humument*, Susan King’s *Treading the Maze*, Nick Bantock’s *Griffin and Sabine* along with its nauseating constellation of spin-offs and tie-ins. These are books that seem to have been able to make the cross-over into the more popular press somehow, and have managed to leave the tiny artists’ book ghetto. Sometimes it is because of word of mouth, as with my book *High Tension*, which had a certain universal appeal since so many people experience stress, the subject matter of the book. Although it did not have a major publisher or any sort of distribution system, *High Tension* sold out all but a handful of copies of its 1000-run edition in just a couple of years. I remember getting mail requests from several psychologists, years after its publication, asking me if I still had copies to sell because they wanted to have a copy in their waiting room. This was not your typical artists’ book collector nor its normal audience and I still do not know how they found my address. More “difficult” artists’ books are often (unless the artist is a well known blue-chip name) going to have more trouble selling larger editions, especially without good representation and distribution.

There are several other categories of books that are more mass produced that to my mind fit in the artists’ book category and have been major successes, like Art Spiegelman’s book *In the Shadow of No Towers* I mentioned earlier, and a number of other books that might fit into a general graphic novel/artist book area like the books of Chris Ware. Some books which have served as catalogs of well-known or not-so-well-known artists and published by a gallery or museum at the time of a gallery show by the artist. A great example is Sophie Ristelhueber’s book *Fait* which was part of her show at the Fondation de France. There are quite a number of examples of artists’ books funded and sold this way, by artists like Lucas Samaras to Roni Horn to Sophie Callé, all of whom are well-known for their artists’ books. The artists’ books of these artists are subsidized by the gallery, which loses money on them, but are considered part of the overhead that the

gallery bears in order to sell the artist’s paintings, drawings or photographs (or other gallery art) at high prices. They are considered part of the cost of doing business and a way of publicizing their stable of artists.

### Money Under the Table

It is a well-known fact of art publishing that outside money has to come in from somewhere else to get art and artists’ books published. Harry N. Abrams, Inc., one of the great old publishing houses of art books, requires almost all of their list of books to come with outside money or it just doesn’t get published. The art book publisher Rizzoli operates in the same way. That subsidy or “subvention” money comes from the artists themselves, or their galleries, or from grants (though there are not many anymore that give funds for artists’ books), or from a museum that is having a show of the artists’ work, or some other outside source. It is just a sad fact of the publishing world, and most people do not realize this aspect of the economics of art publishing.

Hansjörg Mayer, who published so many of Dieter Roth’s wonderful artists’ books in the seventies and eighties had a sort of built-in self-subsidy in that he had a large and complete printshop, and because he could put Roth’s books on his own presses whenever things were a little slow, he could do the production part of publishing at a much cheaper rate than almost any other publisher. Another German publisher, Steidl, also have their own complete printshop now and do their own printing.

I also count quite a number of photographer’s books as artists’ books such as several of the Peter Beard books, all of Clifton Meador’s books, Bill Burke’s *I Want to Take Picture* and *Mine Fields*, Richard Billingham’s *Ray’s a Laugh*, Paul Graham’s *A Shimmer of Possibility* are good examples and there are quite a number of others. These photographic artists’ books are printed in editions of 1000 to 4000 and sell out, often quickly, but mainly to photographic audiences rather than the standard artists’ book collectors and institutional Special Collections buyers. The photo-book buyers are a breed apart from the normal artists’ book collectors. All of the above are artists’ books that are printed by offset lithography and most are either distributed by the major publishing houses that printed them or by smaller American and European distributors such as D.A.P. (Distributed Art Publishers) in New York, R.A.M. Publications and Distributions, Inc. in Los Angeles, and JRP | Ringier and Idea Books in Europe. The edition numbers have to be large for a distributor to even consider a publisher or a title and certain other conventions, like having a spine with title text on it (many bookstores will not handle books without spines) are a must. Many artists’ books do not have





conventional spines because they use alternative binding methods.

Some books, copying the relatively new Hollywood movie-marketing strategy of going “Direct-to-Video”, are going Direct-to-Amazon, bypassing normal book distribution channels completely. You don’t need a spine or spine title if it’s sold over the internet via Amazon. If there are ways to get the word out there about the work, this could be an important distribution channel that is hardly used by individual book artists now, though Amazon is not exactly warm and fuzzy about their business practices.

An example of some really interesting books that border on artists’ books (but are in reality beautifully conceived and designed art books) are those of the Dutch designer Irma Boom. Some of them sell in large numbers and are very collectible. However they too are subsidized, usually by an arts organization like The Bard Graduate Center for Decorative Arts and Design History in New York City or Yale University Press in New Haven, both very well-funded by endowments and wealthy benefactors. I think that all artists’ bookmakers should look at Boom’s books (which are mostly distributed by D.A.P.) for they are a perfect example of a designer working creatively with a client in book form. They are fascinating (and much admired) books, but not really “artists’ books” in the way that most people working in the form would define them. Perhaps an exception is her latest and smallest book published by the University of Amsterdam, called *Irma Boom: Biography in Books*, and it’s designed by her and is on her own work: a small gem with 704 tiny full-color pages. This book was subsidized by the Amsterdam Museum. The run for this book (all ready out of print) was 3500, and I think that the people who bought this book should be the same people who would buy well-designed, high quality offset artists’ books in large editions. The sale of this book was certainly helped by a glowing review in the New York Times.



First two-page spread of *Sanctus Sonorensis interior*

## Taking the Leap

So, having said all this, I decided to fund my book *Sanctus Sonorensis* myself, despite the financial stretch, and take the risk. I felt strongly it had enough potential general cross-over appeal and I knew that the only way that was feasible to print it and make it reasonably priced was to have it printed by offset. The eternal irony of offset is that it really is the best process for making a book that has a per unit cost that is cheap, but also that the minimum run for offset is usually about 1000. To make the book affordable I knew that I would have to have it printed overseas, where printing and binding

costs are generally at least 30% cheaper than in the United States even when shipping and customs costs are included. Most of the Pacific Rim printers have a minimum print run of 1000 but prefer higher runs. Some will not even give an estimate unless the print run is 3000. Even though the per book price might be \$10 (which seems very cheap to many of us in the United States for a

4-color bound book with customs duties and shipping) a 1000 run makes the final bill \$10,000, more than most private persons can afford.

The general rule of thumb in commercial trade printing is that you make the retail price of a book five times the actual cost of production. Therefore if the book cost \$10 to print in Hong Kong or Korea, the printed sales price should be \$50, which is reasonable as compared with most artists’ books, but only affordable for the artist or publisher if one sells at the very least half of the run. 500 books (half the run just to break even) are a lot of books to sell unless one has a distributor, very aggressive personal sales skills, or have luck and get some very useful and timely publicity. The other way is to be able to tie into a special interest group or groups that is interested in the content matter of your book, which is difficult if the content is obscure and esoteric or too personal. As part of the overhead, usually at least 75-100 or more books are sent out as reviewer’s copies, promotion, and publicity.

I knew that I wanted *Sanctus Sonorensis* to be a board book, a form that has no conventional sewn gutter since the spreads are printed as one sheet, using the paper as the folding

hinge. This is terrific for images that cross the pages like the many two-page spread skylines I used. I also had a crucial line of type that crossed each gutter, so the text crossover had to be perfect and this binding form was great for that too

## Locating Production Resources

My sales representative, Frances Harkness, at C&C Offset Printing in New York (a large “off-shore” Chinese printing company with a branch in NYC and another on the West coast) had been a student of mine in the 1980s at Purchase College, SUNY. She knows artists’ books well and knows that I like to push the physical structure of the book form. She helped a great deal with suggestions as far as production. Not only is C&C Offset one of the largest printers serving U.S. markets, but it is probably one of the most experienced board-book printers in the world, an unusual niche production area for printing. (They do lots of other kinds of high quality printing too.) They printed over 100,000 copies of Art Spiegelman’s *In the Shadow of No Towers*, perhaps the largest run for a board book ever.

If you do decide to go large run and print by offset lithography, there are many Pacific Rim printers to choose from. Both books that I have printed over there were in a run of 1000. I have used one in Korea, Pacifica Communications, to print my book *Long Story Short*, and then C&C Offset for *Sanctus Sonorensis*. The reps here in the US are usually knowledgeable and helpful but there are often problems. Both of the books above had to be reprinted. This was done without complaint in both instances, but in both cases the reprinting affected the delivery date. They were both about 2 months later than promised. Another very good Chinese printer is Interpress-Global. If you see a book that you find especially well printed and bound, look at the colophon or copyright page. Many times the text will say more than just “Printed in Singapore” or in China and will actually give you the printer’s name. Although I am a pretty good hand book binder, I really do not like to do edition binding, so it is really wonderful to have a book come back beautifully bound and completely finished. I’m afraid that I still have several past editions of my books that are in loose sheets, because I cannot find time or the inclination to sit down and bind them.

## The Boring Details

I decided to really try to push the missal-breviary-beatitude idea that I had for *Sanctus Sonorensis* by making it look like a sort of very high-tech version of those Catholic book forms. I added gilded edges, the rounded corners and the gold-foil stamped titles to have a visual association with a religious book like a breviary or missal. These look like expensive add-ons to the production costs but they were surprisingly inexpensive per book.

The text is meant to be read out loud as if by priest or an acolyte standing in front of a congregation (and maybe even repeated back by their flock), and I wanted the book to have the right kind of look (or bling) for that task. This was a huge improvement I think over the pigmented inkjet version that I had completed in 2006. I grew up in a very Catholic family and although I personally rejected Catholicism in



Detail of gilt edge on *Sanctus Sonorensis*

my early teens, I think it is unavoidably part of my psyche. (I also have some Sephardic Jewish ancestry but I didn’t grow up with that as part of my cultural identity.) Anyway, the final version that came back from my Chinese printer had the gilded aura that I had wanted, and the book was produced for only \$11.80 per copy which included the customs clearance and shipping to my door. By the way, should an artists’ book maker be tempted to print in larger editions, even as small as the 1000 that I had printed, they should be sure to plan for some storage space for the books when they arrive. When the 1000 finished copies of *Sanctus Sonorensis* appeared by freight truck, they took up three or four huge skids of cardboard cartons with ten copies per box. Granted, it is a physically large and heavy board book, but still, be prepared to find storage somewhere... many homes and garages will not have the room.

I have always liked repeated –or almost chanted– texts. I used a similar narrative device in *High Tension*, and admired it whenever I saw it used by writers like Vladimir Nabokov and others. It seemed perfect for this book since I did feel it was a sort of chant or meditation. There is a long history of repetitive chants in prayer and meditative tracts, from Buddhist mantras to Christianity to Hinduism and on and on through most spiritual practices. Ritualized language can be

an effort to make slow change through repetition. They can be both an effort to change and a way to deal with the fact that change may not come. Like many others, I am personally interested in art practices and work that initiates slow, deep change in the viewers/participants. The cloud images, which follow the progression of a day from dawn to nightfall, was meant to visually represent the sky overhead as the immigrant trudges through a typical hot desert day. The first rays of light of day continue into hot mid-morning, to an early afternoon thunder storm followed by clearing skies and sunset. The beauty of the southwestern skies belie the dangers from the ambient heat and lack of available water.

I find that the practice of making artists' books, for me, is one where production takes place best over long periods of time with little adjustments and repeated small changes in all aspects of the work, including the text and the images. I think this is why most of what I think are my best books coalesce over a long evolution where they percolate and simmer and develop and this was true of *Sanctus*

*Sonorensis*, where I made little changes right up to the day that I sent the digital files off to C&C Offset. I am not a very prolific or fast book maker for that reason.

### Pushing the Work

You may wonder where I am with the sales of the book. I can't say I have had spectacular luck yet, but Vamp and Tramp Booksellers in particular has been selling them steadily. The book was publicly inaugurated in a way at a signing at the Tucson International Festival of the Book which happens each March here in Arizona. I thought it was the perfect venue but it had mixed results since there were quite a number of people who came to the booth who had family or other ties to Border Patrol agents (or other political axes to grind) and because of this, a number of people (or couples) stomped off angrily after realizing the general narrative thrust of the book.

Other sales venues are possible but some of the usual outlets for artists' books like fine press book dealers are great but will not deliver the sales numbers that are needed. Among other things, the mark-up on a \$50 book is pretty pathetic compared to a book that costs say \$800 —like many limited

edition numbered artists' books do. I have had great responses from individuals and sales aren't bad but at the rate they are going it will take me 10 years to sell them all, if I am lucky. When Susan King's *Treading the Maze* was profiled on a breast cancer awareness and help website, she almost immediately sold out the original edition. I hope to find a similar sympathetic sales outlet that links with border issues and human rights concerns so that I can break out of the artists' book ghetto too. It is really the only way to sell out a larger edition of an artists' book. Creative cross-marketing requires skills and imagination that do not come naturally to me, but I think are essential to any book artist who want

to have larger numbers of their books out there in the world. The field out there is littered with bankrupt art publishing houses. I have resigned myself to the dirty little secret that almost all art publishing on a larger scale is subsidized by outside sources, but am occasionally willing to take on the risk of investing in my own work. I do this with eyes wide open and fingers crossed.



*Second two-page spread of Sanctus Sonorensis interior*

*Philip Zimmermann is an artist working primarily in the medium of artists' books. He has been making artists' books, usually photographic works, since 1975 and currently teaches at the University of Arizona in Tucson, Arizona. He taught at Purchase College, State University of New York for 24 years until moving out to Arizona in 2008. He is online at <<http://philipzimmermann.blogspot.com/>>*



## Tomorrow's Past

By Charles Gledhill

What is to be done with an old book whose binding has decayed beyond repair? How should the binder approach its conservation, and in what form should it be preserved? These are questions that concern many different professionals – librarians, curators, historians, archivists, booksellers, book collectors....and bookbinders – those who own or oversee books, and those who work on them. If a book has to be rebound, then how should it look, and what structure should it have? To what extent should its new form reflect the past, when it was first created, or the present into which it has survived? And what of its use in the future?

In all centuries before the last, these questions would have provoked little controversy, even excited little interest. When it came to binding a book, there was a set way to proceed, which was that of the day; there were innovations of course and a continuing historical progression in style and technique (not always for the better) but more or less everything that was done was essentially modern – that is to say, of its own time. A sixteenth century book which was rebound in the nineteenth century was bound in the style, and with the structure, of the nineteenth century. But that was a period of great certainty, in which it could be believed that "...the history of our country [Britain] during the last hundred and sixty years is eminently the history of physical, of moral, and of intellectual improvement..." (Macaulay, T.B. (1848). *History of England*, London: Longman). The rigours of the twentieth century caused us to look at the past in a different way, and find our obligations to it, and its demands on us, harder to define. Just as we developed a less dogmatic view of our history, so we were less certain of how to approach its cultural artefacts - and in the rebinding of books, for example, the last fifty years has seen a new orthodoxy whereby the imitation of the styles of the past has been seen as a mark of respect to them.

But how to proceed now? These concerns have been addressed for the last seven years by a small group of British and European bookbinders showing work under the collective name, *Tomorrow's Past*. Their work was shown first in London at the Antiquarian Booksellers Association (ABA) book fair at Olympia, and more recently at the Foire du Livre Ancien at the Grand Palais in Paris. Bindings have also been displayed at other locations, including the latest conference of the Society of Bookbinders at the University of Warwick, and West Dean College in Sussex, both in the UK.

The starting point was an article by Sün Evrard in *The New Bookbinder* in 1999. In it she described the ideas behind an

exhibition she had tried to organise in Paris. The intention was to bring together, in the rebinding of an antiquarian book, the interests and skills of the designer bookbinder and those of the restorer or conservation binder – and, in doing so, to avoid the slavish and unthinking imitation of period style which had become the default position in most institutional and private workshops. "Can function and beauty be united?" she asked, "...for rebinding old books we do not need to copy or to imitate. Contemporary bookbinding has enough technical and aesthetic resources of its own." (Evrard, Sün. (1999). *The New Bookbinder*, Vol. 19, pp. 39-47).

Although, in the end, the Paris exhibition failed to materialise, the ideas and the impulse remained relevant and came to fruition in London in 2003 with the first exhibition at the ABA fair, organised by Tracey Rowledge, Jen Lindsay – and Kathy Abbott. And now it had a title – *Tomorrow's Past* taken from a quotation from Edgar Mansfield, the doyen of British twentieth century craft bookbinding: "Surely it is better to create tomorrow's past than to repeat today's". As Jen Lindsay wrote later: "Why go on making books based on Then – copying outdated methods and conventions, instead of making books based on Now – applying current knowledge and practice with a modern sensibility." (Lindsay, Jen. (2007). *ABA Newsletter*, Spring 2007, Number 340, p.4).

The small group of bookbinders involved has remained roughly constant, with some additions in different years. There is no house style – over the years each binder has tended to pursue a different path, some focused and persistent, some more varied; but there are many common elements – techniques and structures, as well as the materials used – which tend to overlap. The bindings can be the result of commissions, but are often a response to books personally chosen, individual in themselves but frequently typifying common forms of decay and disrepair. They are not necessarily precious or expensive, and of a more general interest because of that. Of the different exhibitors all are involved in working professionally as binders, and some as teachers; they are used to handling books of different types and periods in their everyday work, often involved in their conservation and restoration - Tracey Rowledge, Kathy Abbott and Charles Gledhill based in London working for antiquarian booksellers and collectors; Sün Evrard doing the same in Paris; Katinka Keus working for museums and libraries in the Netherlands. Carmencho Arregui, Christina Balbiano d'Aramengo, and Peter Jones all teach extensively.

In its six years at the London fair, *Tomorrow's Past* became a forum for the dissemination of new ideas and approaches to conservation and repair, attempting to bring together and reflect different contemporary preoccupations – the concerns of the traditional bookbinder and restorer alongside



modern institutional practice and the exploratory techniques associated with artists' books. The fair, the largest and most prestigious gathering in the UK of booksellers and books from all parts of the world proved an ideal, if demanding, location – as has the Foire du Livre Ancien in Paris. The collision between the old and the new was not always easy – the bookbinders' modern approach to conservation as against the booksellers' traditional preoccupation with familiarity and imitation – but the issues over time came more and more into focus.

Despite the strictures of those such as Nicholas Pickwoad who some time ago attempted to distinguish between the good and bad repair of books, (Pickwoad, Nicholas. (1994) in *Conservation & Preservation in Small Libraries*. Cambridge, UK.: Parker Library) modern innovations and developments within the practice of book conservation in the second half of the twentieth century – indeed, the very ascendancy of “conservation” over the earlier concept of “restoration” – have spread more slowly than might have been expected. Originating for the most part in library and institutional workshops, the impact of these ideas on bookbinding and restoration as traditionally performed by individual binders in private practice, and as commissioned by book dealers and collectors, has been varied.

In general there has been a welcome move towards minimum intervention, particularly at the upper end of the private market and in institutions – it is far more common to see books preserved in a fragile but original state in boxes, for example – but a cursory tour of any antiquarian bookshop or book fair will still provide unfortunate examples of work commissioned by dealers or collectors and executed by binders, that is poorly conceived and completed. In many cases, this has been done with the loss of much original material that could, with care and skill, have been retained.

Where a book has deteriorated beyond repair, and it is agreed that it has to be rebound, the general convention at present is that the new binding attempts to reflect in style and construction its original date and place of publication. Whilst it is in many ways an improvement on earlier practice – seventeenth century books are no longer cut and crammed into nineteenth century bindings for example – this still leaves many problems unaddressed. Most importantly, the text-block almost always ends up forced into shape, rounded and backed, glued and lined, reproducing much of the stress that hastened its deterioration in the first place.

*Tomorrow's Past* originated in a reaction to all of this – not only to the low standard of some of the work itself, but to the approach that informed it, the emphasis on imitation and the copying of styles, and the constrictions placed by this copying

on the structure of the binding – constrictions that work against many of the objectives of conservation.

And over time *Tomorrow's Past*, as a body of work, has expanded beyond its initial impulse and helped to define an area that, although rooted in the artefacts of the past, is radical and innovatory in its approach to books and to bookbinding today. It touches on and brings together many important current themes, drawn in materials, structure and techniques from disparate sources – earlier historical binding precedents as well as modern conservation, contemporary non-adhesive and folded paper forms and the more expansive world of artists' books.

Seeking to follow best conservation practice, it investigates methods of attaching the folded paper sections to each other, and to a cover that are non-invasive and easily reversible. Linen thread is predominantly, but not only, used to attach the sections; glue and paste are usually kept out of contact with the leaves of the text-block; board or cover attachments try to avoid the transference of strain to the text-block. Various materials are used for covering – in last year's exhibition for example, papers of many different kinds, leather, wood, archival polyester, and vellum.

The resulting bindings are in general light and flexible, the books open fully and easily, the printed page is completely visible – often, and interestingly, to the extent that the marks of its previous sewing are clearly evident and much about the structure of its earlier binding can be readily deduced. There is little of the rigidity and formality that can be a problem in the modern evocation of historical styles, and indeed in much present day designer binding that is still preoccupied with producing a bound form that is a kind of blank canvas for decoration. Because the emphasis of the *Tomorrow's Past* bindings is on structure and not decoration, they are relatively modest and unobtrusive, emphasizing the functional as much as the creative role of the binder.

The structures themselves often draw on historical precedent – limp vellum most obviously, but also continental paper bindings, Coptic and medieval sewing patterns and attachments – as well as more modern techniques, crossed structure bindings and concave spines (often the default position for an unlined text block, as James Brockman has pointed out). (Brockman, James. (1995). *The New Bookbinder*, Vol. 15, pp. 12-17). If the gap between past and present is not to be bridged by the direct copying of style, then it has to be referred to in other more subtle ways, in an attempt to situate each binding and avoid the purely random.

It is difficult to reproduce something of the aesthetic harmony that characterizes period bindings of antiquarian



books, especially the most everyday ones. They are marked by a kind of rhythm and flow in their construction and in the use of materials that unites the maker and the artefact. They are not precise by modern standards...but they feel right. So it is that books that were produced to serve a purpose, that were primarily functional, often end up as objects of simple and enduring beauty. In their conservation, and in their repair, the overriding objective and responsibility is always to try to preserve or to restore that aesthetic harmony. *Tomorrow's Past* seeks to address this problem from a new and different perspective.

50

Note: To learn more please also refer to The Private Library (Sixth Series, Volume 2:1, Spring 2009, <<http://www.plabooks.org/journal.html>>) that is dedicated to *Tomorrow's Past*, is introduced by Jen Lindsay, and features a descriptive treatment report/explanation by Cristina Balbiano d'Aramengo on one of her treatments. It also features a conversation between the Charles Gledhill, the author of this article and Brian Lake, a bookseller, about the philosophies of bookbinding, repair, and conservation, as well as their practice. The issue is rounded-out with a gallery that contains many of the works shown below.

*Tomorrow's Past* is online at: <<http://www.outofbinding.com/tp.htm>>.

Charles Gledhill was born in 1952. He read Modern History at Lincoln College, Oxford and, after working briefly as a teacher, studied bookbinding at the London College of Printing with Arthur Johnson and John Vivien. Since the early 1980's he has worked as a self-employed bookbinder and conservator in London. He works mainly in the conservation and restoration of antiquarian books for dealers and collectors in the UK, Europe and North America. He has also worked extensively with contemporary artists in the creating and editioning of artists' books and portfolios, many of which are held in private and public collections. He lives and works in Spitalfields, east London. He can be reached at <[charlesgledhill@btconnect.com](mailto:charlesgledhill@btconnect.com)>.

## Tomorrow's Past Gallery



Kathy Abbott, 2008. *The Farmers Boy: A Rural Poem*, Robert Bloomfield (London 1820).

'Clip-on' cover binding II. Hand decorated, hand-made paper cover that clips onto the endpapers, to which the book is sewn. 161 x 101 x 16mm.



Kathy Abbott, 2010. *Hudibras*, Samuel Butler (London 1817).

Adapted 'simplified binding'. Hand decorated, hand-made paper spine and hand-coloured, hand-made paper over archival millboard boards. 133 x 77 x 24mm.





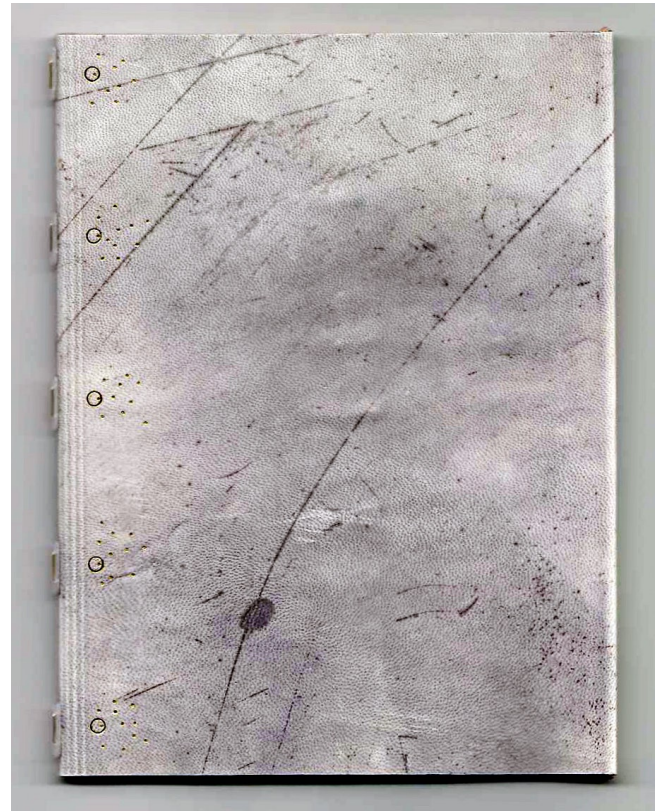
Carmencho Arregui, 1998. *Les Noces de Figaro* (date unknown).

Limp binding in silk, embroidery onlays with hidden weft technique and silk fore-edge ties. 210 x 140 x 10mm.



Cristina Balbiano d'Aramengo, 2007. *Nuova raccolta d'alfabeti artistici*, [anonymous] (c.1860).

The text-block is a sample book of alphabets, converted into a concertina. The paper covers meet at the spine with a hinge held together by a wood peg covered with Japanese paper. The peg can be removed to flatten the concertina for a more comprehensive view of the alphabets. 295 x 124 x 94mm.



Sün Evrard, 2005. *Idylles Nouvelles*, [anonymous] (Brussels, 1741).

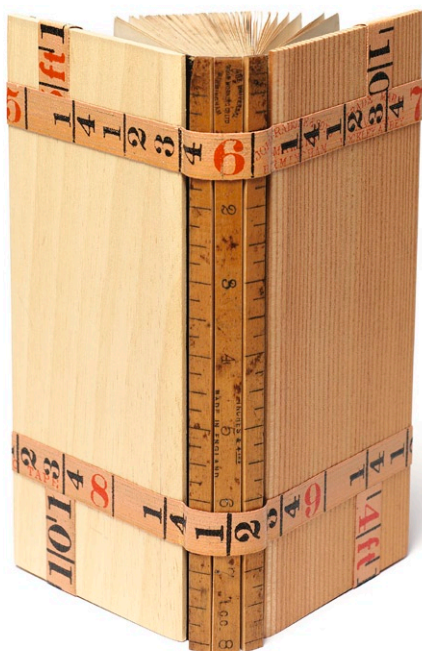
Staple binding, covered in dyed vellum, with gold staples and mother of pearl plates. 170mm x 120mm x 3mm.



Charles Gledhill, 2008. *The Excommunicated Prince*, William Bedloe (London, 1679).

Archival polyester and paper binding. 307 x 198 x 14mm.





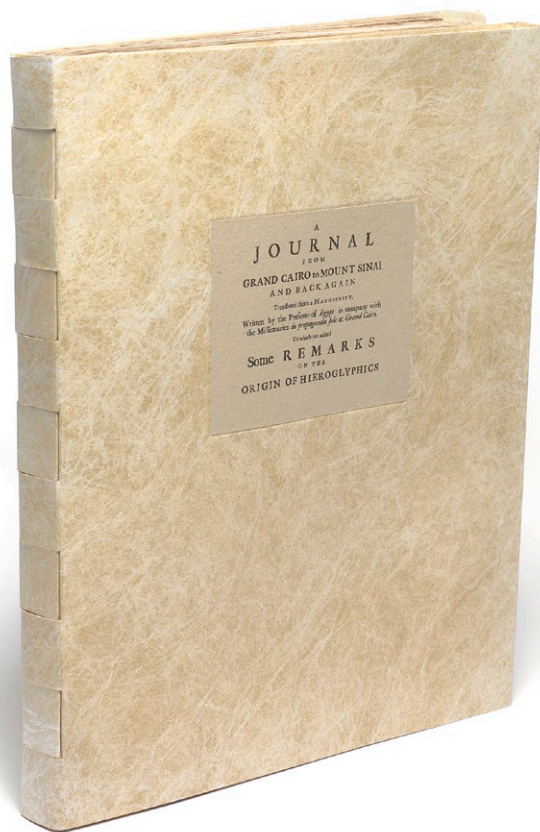
Peter Jones, 2007. *Hoppus's Measurer*, E. Hoppus (undated).

This “enhanced binding” was devised to add visual interest and indicate the nature of the book’s contents without compromising the original structure, which can readily be removed if so wished. Made with wooden boards, a boxwood rule spine, measuring tape bands and attachments. 207 x 96 x 31mm.



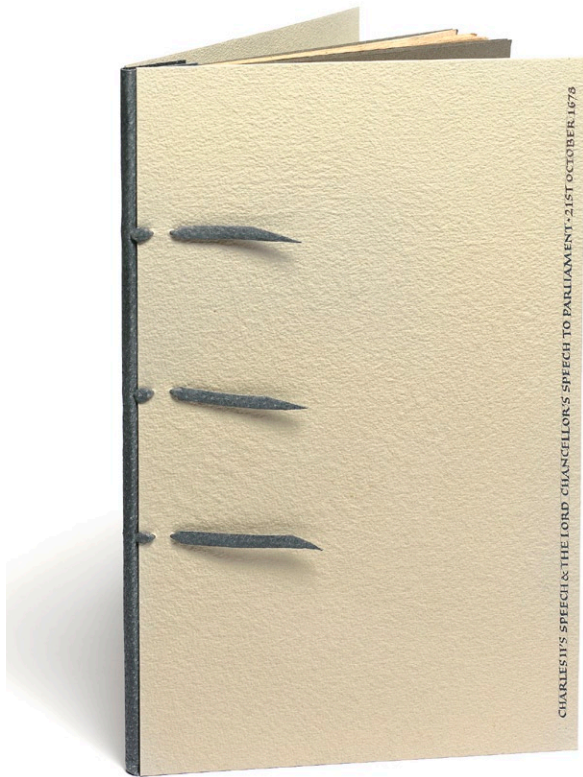
Katinka Keus, 2008. *Psyche et Cupido*, Apvlei (London, 1913). [Image at bottom left]

Sewn on five alum-tawed thongs laced through the vellum spine, the vellum endleaves and through the native-dyed red goatskin covers. The covers are lined with hand-made paste paper. 170 x 250 x 12mm.



Hedi Kyle, 2007. *Some Remarks on the Origin of Hieroglyphics*, Robert Lord Bishop of Cloghen (1753).

Piano-hinge binding made with Tyvek dyed with liquid acrylic and hand-made paper. 270 x 220 x 20mm.



Jen Lindsay, 2007. *Charles II's speech and Lord Chancellor Finch's speech to both Houses of Parliament at the eighteenth session of the second parliament of Charles II on 21<sup>st</sup> October 1678* (London, 1679?).

Boards of laminated grey Khadi paper; spine piece and slips of grey/black split pigskin. Brush-lettered title on fore-edge of front board by Sue Hufton. 290 x 185 x 9mm.



Jen Lindsay, 2009. *Ray's Proverbs*, Rev. J. Ray (London 1818).

The sewing structure was intact but both boards were detached. Loose pieces of the original spine covering and siding paper were torn off, leaving those parts which were still well-adhered. The spine was cleaned off and the boards re-attached to a thin linen spine lining; spine was lined with archival paper and then native-dyed goatskin. The cord lacing-in points were covered and accentuated with leather triangles. 197x120x25mm



Tracey Rowledge, 2007. *Essays on Shakespeare's Dramatic Characters of Richard the Third, King Lear, Timon of Athens and Hamlet*, Professor of Humanity at the University of Glasgow (1784). [Image at left]

Semi-limp gold-tooled paper binding, with hand-coloured, hand-made paper cover. 154 x 101 x 19mm.

## Bind-O-Rama 2011

The theme for the 2011 Bind-O-Rama will focus on conservation treatments based on the "Tomorrow's Past" concept. See page 76 for more information.



## A Non-Adhesive Externally-Sewn Binding Solution to a 14<sup>th</sup> Century Vellum Manuscript

By Scott Kellar

“Now what?” -the question I asked myself after accepting a commission to rebind a beautiful French illuminated manuscript of the Bible. There is always a special sensation in the pit of my stomach when I take on a job where the ‘solution’ is not readily apparent!

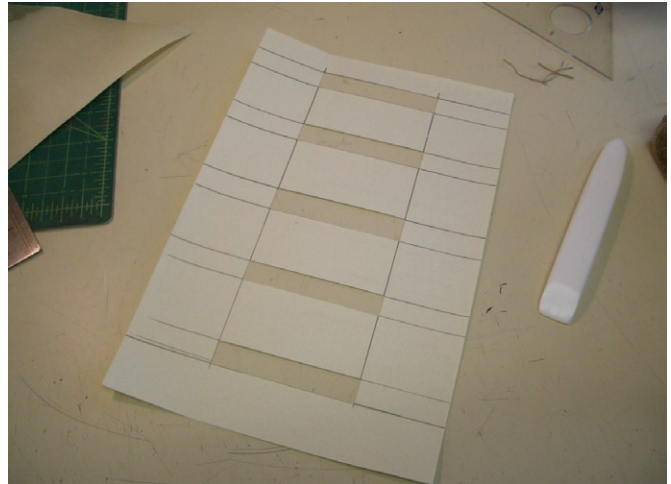
The manuscript was devoid of a cover but securely sewn over five double alum-tawed thong supports. The supports did not extend beyond the edge of the shoulder. The manuscript was about 12 by 7 inches and 2 ½ inches thick, 27 quires; similar to the weight and heft of a Chicago telephone book. With no adhesive on the spine, the volume opened sharply. The client indicated that she wanted the finished book to open well. It was to be bound in limp vellum.

Two weeks of conscious and sub-conscious time elapsed. I was loathe to disbind it. The thread and supports were functioning perfectly, although the stress of opening the volume was alarming. I could not envision putting any kind of adhesive on the back-folds of the vellum quires. The original linen endbands were intact with minor damage.

The long-stitch structure kept re-surfacing in my mind. The essence of that structure materialized into the following solution.



The endsheets and cover are of Cowley’s lovely goat vellum. Almost no other material was used. The endsheets were constructed of vellum folios with one additional external leaf on each hooked around from the book-side of the folio. These were initially attached by sewing them through the folios over extended linen cords that were attached with paste to the top of the double-thong supports. The sewing was anchored into the text by sewing into the first and last two quires. The ends of the linen cords were frayed, pasted and smoothed back over the supports. (Figures in left column). The original endbands were strengthened and attached securely.



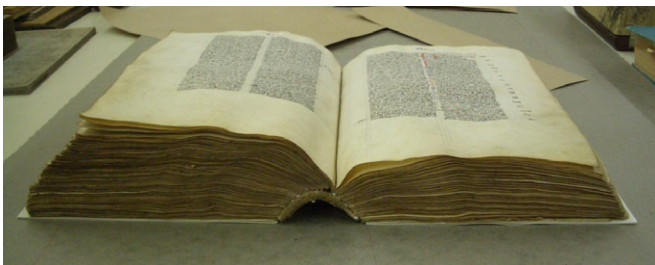
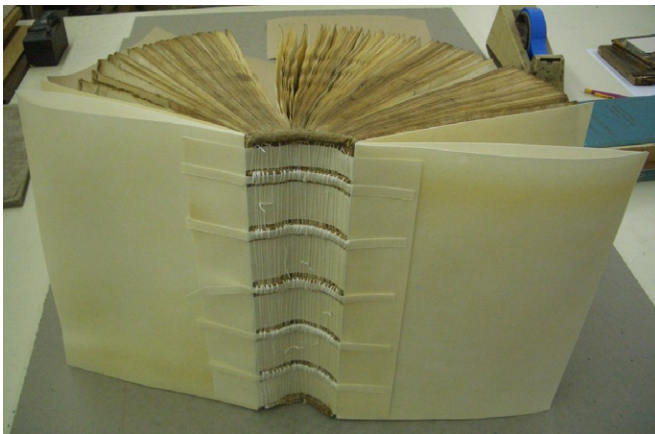
A paper template was made in order to cut out a slotted vellum sleeve to fit over the spine.



The vellum sleeve was fitted over the sewing supports and creased at the shoulders. Extended vellum slips were cut and adhered to the sewing supports via the added linen cords with PVA.



The thread was anchored at one endband and brought over the sleeve from one support to the next using a curved needle. In most instances I double-wrapped the sewing support at each station to secure the vellum slip reinforcement to the double thongs (above).

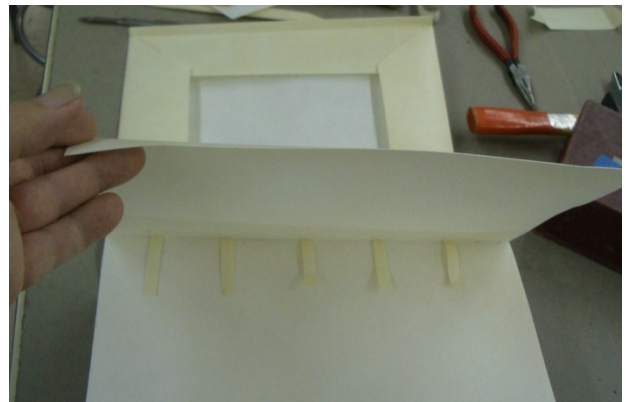


The resulting spine support was quite effective (above).

Cover attachment was achieved by adapting a limp paper case attachment technique I had devised and published many years before (*The Laced Limp Paper Binding*, Abbey Newsletter, Vol. 6, No. 1, Feb. 1982. <<http://cool.conservation-us.org/byorg/abbey/an/an06/an06-1/an06-110.html>>). The attachment of the cover at the base of the shoulder (instead of the crown, as is traditional) reduces the stress at attachment points when the book is opened. I felt that this would be also appropriate for limp vellum.



The vellum cover was scored and folded in the traditional manner, with a yapp fore edge.



At this point the vellum support slips are inserted through slits in between the outer additional external leaf and the folio.

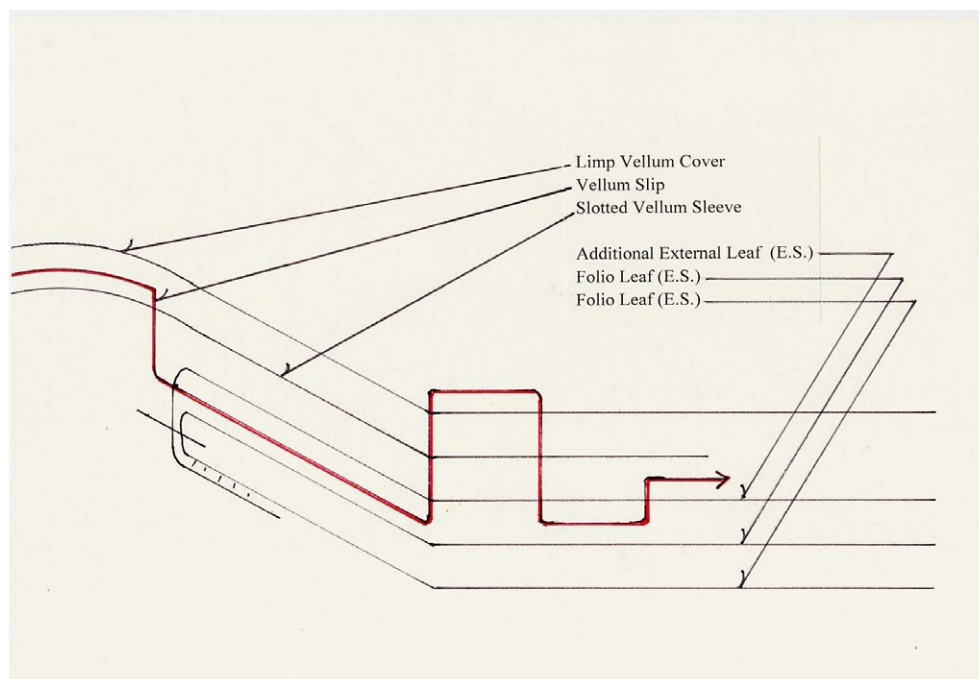




The attachment begins when the slips are put through slits in the outer additional leaf, vellum slotted sleeve and the cover vellum at the crease formed at the base of the shoulder (at left). A half inch over they are re-inserted through the cover, the sleeve and the outer additional leaf. An inch further they are put through slits going again through the outer leaf.

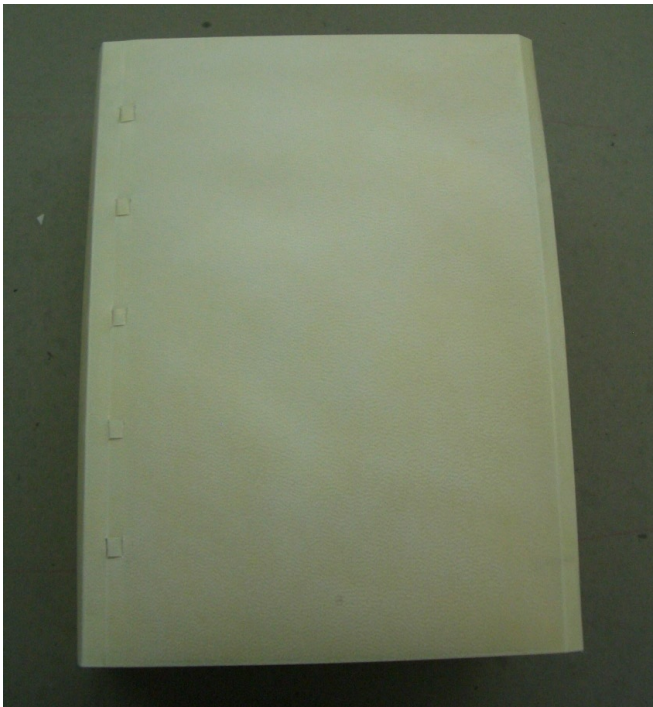


The vellum turn-ins were cut at the shoulder crease to allow for the insertion of the outer additional leaf and the outer folio leaf.



This interlocking securely attached the text to the cover without adhesive (diagram above).





The finished cover

A drop-spine box was made to house the completed volume.

Non-adhesive, reversible structures are more commonly used on small, light volumes as spine support issues are minimal. Larger, heavier volumes that require a non-adhesive, reversible approach take a bit more thought. I hope that is example is helpful to others who may encounter similar challenges.

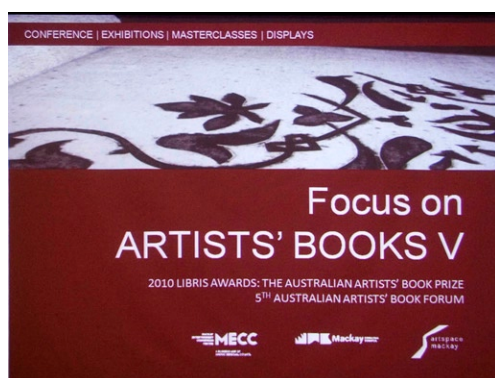
*Scott Kellar has been working with books since 1972. In 1974 he began his training at Monastery Hill Bindery under master binder Joseph Zuffant. In 1976 he was employed at the Newberry Library where he undertook further training and studied bookbinding and library conservation. Later, he became the Collections Conservator at Northwestern University Library where he established and developed the Library's Conservation Lab. After twelve years of experience in two of Chicago's primary research institutions he established his current studio in 1994. His work has been exhibited widely in the US and abroad. He can be found online at <<http://www.scottkellar.com>>.*

---



## Focus On Artists' Books V: Artspace Mackay, Queensland, Australia, 8 – 12 April, 2010

By Doug Spowart



With a history of four previous events the Artspace Mackay Focus on Artists' Books V (FOAB) had to live up to the successes of the previous events. And, as Australia's premier event for critical discourse on the topic of the artists' book the need for the program to serve and inspire delegates who come from across the nation is vitally important. This year's event cemented most fully the idea that an artists' book community of practice is growing in Australia and expanding to encompass the interest and attentions of artists, academics, curators, researchers, librarians and artists' book connoisseurs.



Despite the broad base in Australia of artists' book exhibitions in all forms of the gallery from small artist run venues to specialist artists' book galleries and library exhibition venues, a few artist book competitions, the Artist Book3 Ning website, the journal *IMPRINT* and now the *Australian Journal of Artists' Books*, the artists' book scene lacks venues of physical connection. Not surprisingly artists' bookmakers crave the haptic and the connection with the physical object and first-hand experience – FOAB then becomes the place for meeting, touching with, and sharing the books and stories of the art.



Many attendees are from the Mackay region, others from wider afield. They may be makers – many have academic credentials or are involved in study. The mix of presenters at FOABV provided a worthy and thorough introduction, or, perhaps a confirmation for some, of the origins of the art. Many artists' bookmakers fall into the discipline as a result of connection with allied art forms like printmaking – the history and provenance of the book is core to any kind of knowing about what and where we've come from. The FOAB V program included Artspace Mackay Director Michael Wardell presenting *Trash & Treasure: Art Ephemera* a look at a view of the family tree of artists' books – a kind of meet the ancestors; Vollard, Duchamp, Porter, Roth, Weiner, Naumann, Ruscha, Broodthaers, Long, Gilbert & George et al. Australian exponents were listed including Burn, Parr, Selenitsch, Jacks, Nixon, Danko, Burns, Cooney, Sharp and Larter. Wardell connected artists' book movements with political activism in society and proposed that art may, in time, change the world.

Paul Uhlmann took participants on a journey of discovery through personal investigation of ancient texts, particularly Nicolaus Copernicus' *On the Revolutions of the Celestial Spheres* (1543&1566), censorship of the texts by Vatican decree and his connection with the book works of Australian artists Petr Herel. Central to his thesis was a concept of *secret writing*, myth, history, poetry and philosophy all ingredients for the book. He concluded his presentation with a discussion on his own work in book works such as *Absence* consisting of 7 photographs printed in gold and graphite dusts as well as observations in a camera obscura dedicated to St Francis and the birds.

Lyn Ashby declared 'artists' books are the future of literacy.' He proposed a theory of *perceptive literature* where the senses were to be rewarded by reading. In Ashby's proposition he references William Blake's *The Marriage of Heaven and Hell* (1790~93) where he found a statement resonant for all book artists to follow — 'making books for the improvement of sensual enjoyment.'

The next contribution to Ashby's theory came from Stéphane Mallarmé's *Un coup de des jamais n'a eu la chance* (1897) which Ashby analysed by colour coding font size and italicisation to identify structures within structures in the text. Ashby credits this work as being one of the first examples of concrete poetry.

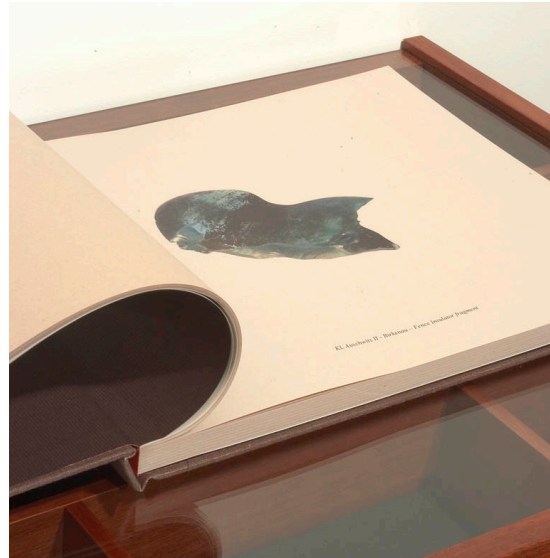
Ashby continues his search for his perceptive literature in the prophesies of Marshall McLuhan. He draws our attention to McLuhan's *The Medium is the Message: An Inventory of Effects* (1967) and places the work in the context of the 1960s, the artists' books of Ruscha and the art of graphic design and the sensory multi-tasking demanded by the book. The final segment is Ashby's book *I declare myself* which he describes as translucent sheets, printed texts and a self-portrait image which sits on a light box. The images and texts blend as the pages are turned – as *perceptive literature* he describes the work as affecting the senses – something happens to you as you turn the pages.

The next speaker Glen Barkley was curator for the Museum of Contemporary Art's 2009 show *Australian Artists and the literary world*. The exhibition and its artists' books were described by Barkley as the assemblage of significant works from mainstream artists from the 1960s and 70s. Artists already mentioned in Wardell's paper were re-stated for their significant contributions and mentioned also, were a number of lesser known artists, at least to many artists' book practitioners, with poetic connections and poets introduced such as WO

Peter Anderson recounted his curation of an exhibition and association with the enigmatic painter, sculptor and artists' book maker, Robert Jacks. Anderson discussed the nature of Jacks's work, his subversion of editioning practices and the nature of his *An unfinished work 1966-1971* (1971) as a book of retrospective and projected projects.

On day two Bronia Iwanczak discussed her book *Timebinder* (2004). The book explored issues of representation in relation to the Holocaust, and the surrounding conditions of Poland during the Nazi occupation of the Second World War. Amongst the sites where the artist collected debris and fragments were 'Hitler's Lair' in the Mazurian Lakes, Auschwitz - Birkenau near Krakow and her father's first POW camp Lamsdorf where he was interned post the capitulation of Warsaw to the German army in October 1944. These objects were psychometrically evaluated by clairvoyants and persons with paranormal response capabilities. The responses were combined textually with deep-etched images of the objects within the form of a book.

The artist presented the book to the Norman Kleeblatt of the Jewish Museum in New York. She said, 'his enthusiasm for the work first suggested that she find a format that would allow for the vicissitudes of audience handling. He said that a book of this nature would not survive the level of handling for the amount of traffic flow that general museum exhibition engenders.'

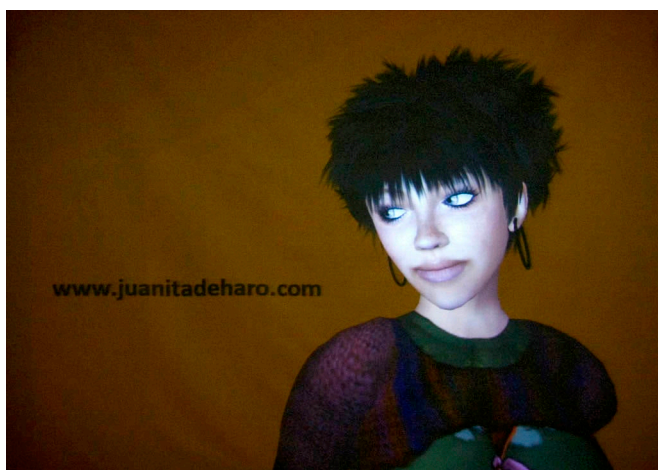


Print (above) and screen (below) editions of *Timebinder*



In late 2009 Iwanczak commissioned *Timebinder's* conversion into an electronic format with the assistance of Gary Warner of CDP media. Attendees at the forum were shown aspects of both the original book and the screen-presented user interface. Iwanczak states emphatically that the eBook is intended as an accompaniment to the display presentation consisting of the original book and the cabinet that contains the collected objects. The transformed space of the electronic format facilitated by technology becomes a vehicle for the work to be accessed by many viewers within the content of a public venue.





As if artists today have enough difficulty maintaining a practice there are other places where unbounded opportunities exist. Well-known artists' bookmaker Judy Barrass introduced to the forum the world of *Second Life* and *Lyndon Lab*. Barrass, as an early adopter, has designed a second life identity called *Juanita Deharo* as well as a business space *Second Edition Books*. In a presentation that enthralled participants Barrass discussed the real life possibilities for networks, artwork production sales and appreciation. As we discovered *Second Life* is not only an imagined space filled with dreamed-up scenarios but rather a space providing connection with familiar real life services, locations, stories, grants, activities and events. Barrass' presentation drew a significant audience response.



The Mackay Artspace's FOAB is not the only national event with an interest in the book. Canberra book artist Caren Florance reported on the 2009 *Bibliographical Society of Australia and New Zealand Conference* held in Brisbane at the University of Queensland where the topic was the *Limits of the Book*. Florance described the typical bibliographical officiano as being a strange blend of librarian, book sleuth, fine book printer and academic. From her experience as an attendee of the BSANZ conference she described the suspicion that Bibliophiles have for artists' books. Common interests include the shared concern and interest in eBooks, Google, Kindle, the death of the book and books as artifacts. Question time drew comments about the death of the author whilst another respondent drew to their awareness of the rise in the author/publisher print-on-demand and personalized publishing as evidenced by the example of Rick Smolan's

*Obama Time Capsule* project.

Dr. Susan Wood's paper was entitled *is there a book in my future?* She spoke of the physical engagement of the books as being a multisensory experience. Wood engages with the scope of the book form today from the 'aura' of the handmade, to the zine and to physical books such as Ruth Hadlow's *Pattern book* which was translated into 'bits and bytes' as the nature of the presentation changed from exhibition place to electronics space.

Artists Genevieve Swiftie discussed her practice which includes artists' books and astro paintings. Of particular note was the book *Poems to hold and let go* featuring 'letter-pressed' type on very fine paper, a collaborative work with poet Rosemary Dodson.

Jay Dee Dearness presented an artist's talk about her practice. She believes that "unless artists are a visible part of society they will be marginalized." In her quest for visibility in her community she has establishment of a studio and gallery in her home in Brisbane. Named *Myrtle Street Gallery* after the location of the studio — visitors enter the purpose-built space from a leafy tree-lined suburban street. The gallery opened in early May.



Artist and educator David Dellaflora introduced attendees to the art form of assembly magazines and mail art. Delving back through the history of the genre he discussed works by George Maciunas of Fluxus fame and other exponents of the art including Ray Johnson, Wallace Berman, *Reomacnova*, Vittore Baroni, Antonio Gomez, Susanna Lakner, Rea Nikonova, *Arthole* and *Cyanobacteria International*. Dellaflora's presentation was illustrated by examples of the works discussed. His own practice centers on the *Field Study*, *Kart 10* mail art and *Wipe* projects. Dellaflora offered information leaflets about mail art projects which were vigorously sought after by delegates at the presenter changeover.

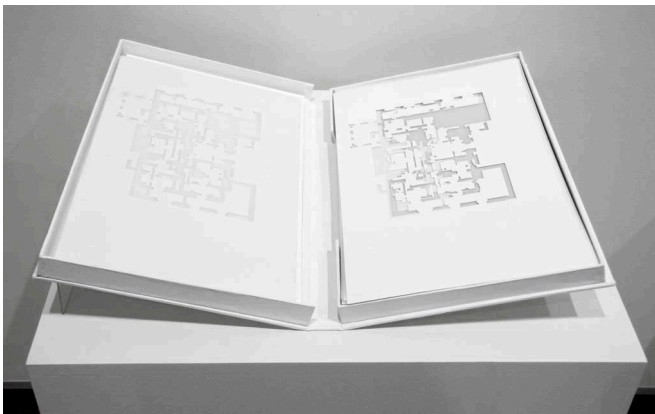
## The Bonefolder: an e-journal for the bookbinder and book artist

The two days of presentations concluded with Anna Thurgood Artspace Mackay's Exhibitions Curator spoke of the emergence and growth of a new kind of gallery visitor – one who 'visits' by logging on via the Internet. Thurgood outlined strategies being undertaken by the Artspace team to digitize books and present them on-line with page-turning software.

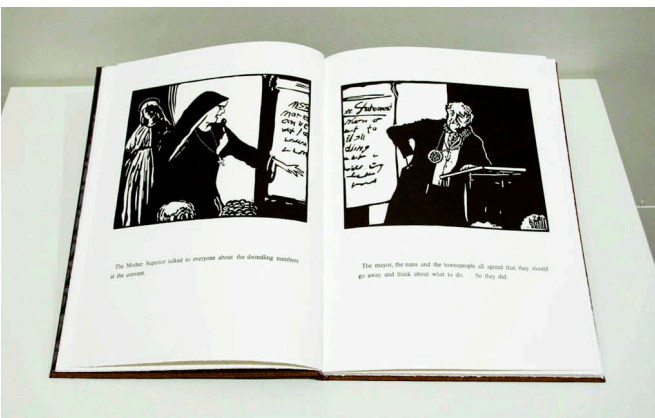


The FOAB event coincides with the biennial *Libris Awards*. Now in its third event the awards were judged by Kirsty Grant, Senior Curator, Australian Art, from the National Gallery of Victoria. The winners of the 2010 Mackay Regional Council Libris Awards were:

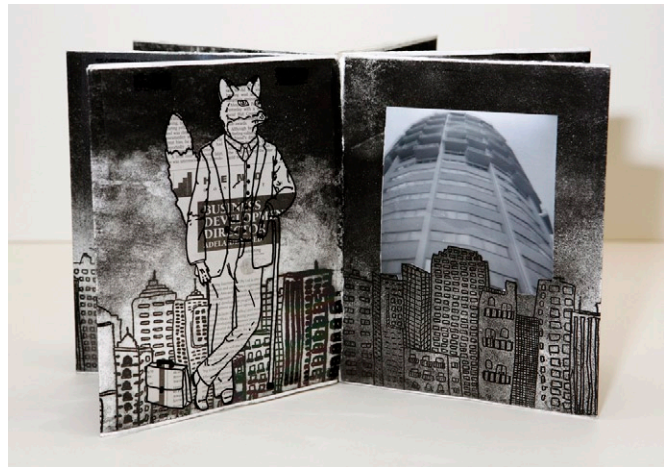
*National Artists Book Award: Marian Macken, Mies van der Rohe :: built houses.*



*Regional Artists Book Award: Sheree Kinlyside, The Reluctant Nun.*



*Young and Emerging Artists Book Award: Kyana Pike, City survivors.*



*The Inaugural Zine Prize: Gracia Haby, Postcards from... a key to help make your own world visible, A vagary of impediments and a sneak of weasels, Tumble and fall*



Artspace Director Michael Wardell





*Staff of the the State Library of Queensland*

The FOAB event also included workshops by Caren Florance, Deanna Hitti and David Dellaflora, displays of bookworks by attendees, a major presentation of works from the collections of Artspace Director Michael Wardell and the State Library of Queensland. Publisher Linda Douglas presented the premier issue of a new journal the *Australian Journal of Artists' Books*.

Awareness of the origins of the discipline of artists' books and the Australian context as well as issues of contemporary and emergent practice is a unique outcome for FOAB. Where else in Australia this year would one be able to experience, or participate in a program where issues as diverse as Avatars making books in their second life, the death of the book/author, wild books and zoo viewing of books, propositions for new perceptive literature, mail art and the products of psychometry being resolved as artists' books? Perhaps attendees should be warned of the ride that they would encounter.

Central to need for the FOAB, as an event, is its ability to pull together artists' book interested people and provide a forum for them to be a part of something bigger than themselves. Artists' bookmakers are individual artists, sometimes collaborators, librarians, academics, gallerists and collectors are isolated as islands of interest in their usual place of activity. But at FOAB they meet, greet, mingle, chat, discuss, argue and get down to the flensing-out of ideas, polemics and concerns about practice and the book as a work of art. This blend of interested parties forms the nucleus, the hub, of the discipline within this country – without it, there would only be individual soliloquies in the wilderness.

## Other Resources

Artspace Mackay Forum: <[http://www.artspacemackay.com.au/artists\\_book\\_forum/focus\\_on\\_artists\\_books\\_v](http://www.artspacemackay.com.au/artists_book_forum/focus_on_artists_books_v)>

Libris Awards: <[http://www.artspacemackay.com.au/artists\\_book\\_forum/libris\\_awards](http://www.artspacemackay.com.au/artists_book_forum/libris_awards)>

Judy Barrass' Juanita Deharo: <<http://www.juanitadeharo.com>>

Doug Spowart is a photographer, lecturer, photobook and artists' bookmaker. For fifteen years he was director of Imagery Gallery in Brisbane before taking up a full-time teaching position in photoimaging at the Southern Queensland Institute of TAFE. He is currently a PhD candidate at James Cook University where his research question deals with the photobook and its context within the artists' book genre. He can be reached at <[Greatdivide@a1.com.au](mailto:Greatdivide@a1.com.au)>.

---



## Reading by Space and Time in *Building by the Book*

An exhibition review by Mary Tasillo

The Athenaeum of Philadelphia houses an extensive collection of architectural drawings and books. In collaboration with the Philadelphia Center for the Book, the Athenaeum hosted *Building by the Book*, an exhibit featuring selected works from their collection and responses by six artists, pairing contemporary artist books with historic books about architecture and design. The exhibition was on view from March 1 through May 1 of 2010, in conjunction with *Philagrafika 2010: the Graphic Unconscious*, an international print festival, and was made possible by a grant from the Beneficia Foundation. Artists selected one of eleven books, dating from 1805 to 1925, which were available to view in full in person and as digital downloads, and created proposals for the creation of new art work in book form. Comprising these historical works were a variety of structures and formats, containing drawings, floor plans, details, photographs and text depicting buildings, landscapes, and interior elements. Completed contemporary artist books by Aimee Denault, Karen Hanmer, John Magnan, Claire Owen, Pia Pizzo, and Donald Rattner reflected this range in their responses, whether they adapted traditional structures and aesthetics to contemporary content (Karen Hanmer), treated the book structure itself as architectural space, be it the codex structure carved into buildingscape (Donald Rattner, Aimee Denault) or be it the cover functioning as a structure, wherein the act of unfolding and turning the page becomes the act of moving through space (Pia Pizzo, Claire Owen, John Magnan).

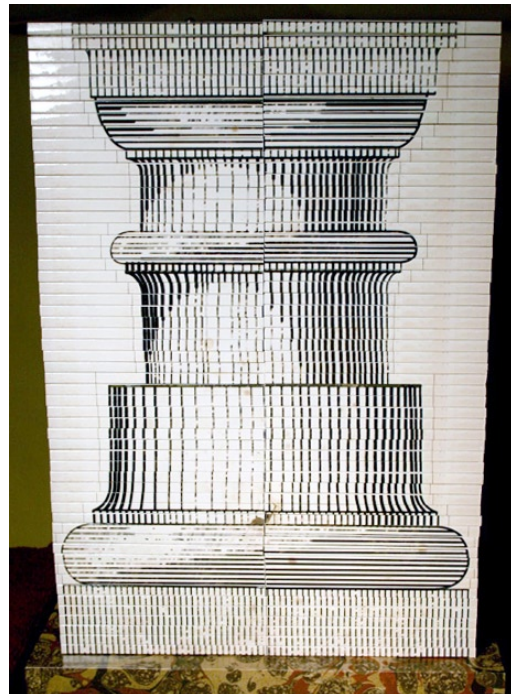
The exhibition's display utilized spacious cases that allowed for the side-by-side exhibition of the contemporary books and the historic works that inspired them. Large signage supplemented the book display, providing additional information on the functioning of the artist books, the original proposals, or images from the original books not visible in the cases. The historic work that was made available to artists but not selected was also displayed in the hallway leading into the gallery space.

Two works responded to the same work, Owen Biddle's *The Young Carpenter's Assistant* of 1805. These works occupied space at opposite ends of the gallery, and took very different approaches to idea of carving, one that is fundamental to the carpentry addressed in Biddle's book



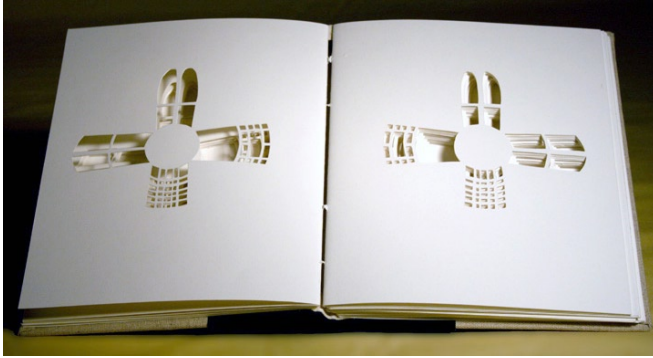
Owen Biddle's *The Young Carpenter's Assistant*

John Magnan's *Diorama* treats the codex structure as dimensional space. Magnan selected eight images from Owen Biddle's *The Young Carpenter's Assistant* (1805) and carved these images from maple, bound by oak, into a single structure. The use of wood itself as material bridges the gap between paper and beam and planks, a source material for both the book and the building. Carving in a way that makes the tree's growth rings evident, the book speaks to the passage of time and represents construction in an era where buildings were designed to long outlive their creators.



Donald Rattner's *The Young Carpenter's Assistant*

Donald Rattner, who has a background as an architect as well as as an artist, responded to Biddle's work in a different take on bridging the gap between page and building material. Rattner utilized contemporary digital print-on-demand technologies to output multiple copies of a book, which were then used as the blocks from which to construct a column, which is both a solid column of material and an image of an ornately carved column from *The Young Carpenter's Assistant*. This column was displayed alongside Rattner's original plans, in traditional architectural format, for a slightly more ornate print-on-demand column.



Aimee Denault's *Windows*

To one side of Rattner's column, Aimee Denault's *Windows* uses negative space to create dimension within the codex structure. This book of clean, white pages creates an abstract environment as one turns the pages and the spaces carved out through the depth of the book are revealed. These shapes, shadow-like, mimic stained glass windows stripped of color, or else floor plans. The light and shadow of the plain pages stand in stark contrast to the colorful plates of Wetherill's *Portfolio of Artistic Designs*, from which Denault took inspiration.



Pia Pizzo's *Le Nouvel Opéra de Paris*

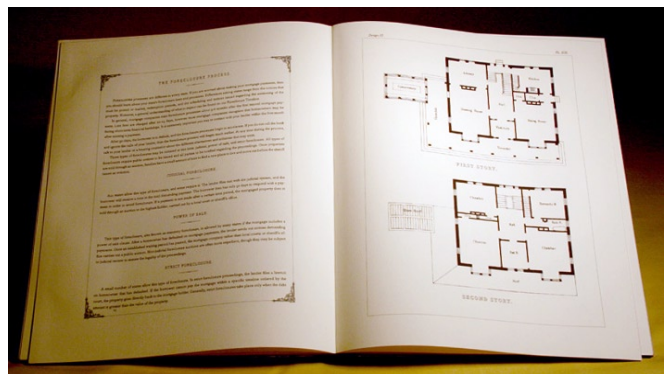
Across from *Windows*, the black, red, and white of Pia Pizzo's interpretation of *Le Nouvel Opéra de Paris* spread across their case. Her structure unfolds to reveal texture and contrast, containing some details of the architectural diagrams of the Paris Opera. Torn and rumpled paper suggests the sounds of the opera and its crowds, visually mimicking

the ruffles of evening wear. The book is displayed alongside photographic instructions for handling the book, driving home the point that this book is about the dynamic activity of a structure rather than about the static plans for a wall.



Claire Owen's *The Cultivation of Zoophytes*

Claire Owen's *The Cultivation of Zoophytes* considers the structure — be it housing or book — as the inhabited. Inherent to the building is its function housing living creatures. Books certainly house insects, but usually these small infestations go unnoted. Thus Owen's book is inhabited by a large zoophyte, which occupies a milkweed pod. The opposite side of the book's case houses a series of folios containing instructions for growing specific imagined creatures. Taking her cue from Jacob Weidenmann's *Beautifying Country Homes: A Handbook of Landscape Gardening*, the folios include garden plans, bringing the viewer back to the instructional nature of these books.



Karen Hanmer's *The Model Architect: The Panic of '09*

In the most traditionally bound of the contemporary books, Karen Hanmer uses fine binding, with gold-tooled leather spine, to respond to Samuel Sloan's 1852 book *The Model Architect*. In *The Model Architect: The Panic of '09*, Hanmer recontextualizes Sloan's original illustrations — a series of house plans — by combining them with contemporary text

from the Department of Housing and Urban Development's *Guide to Avoiding Foreclosure*. The historical illustrations of grand homes remind the reader that our contemporary foreclosure problem is not confined to a lower class environment, but a problem of home owners' greed in an era of consumerism and inexorable access to credit.

*Building by the Book's* pairing of historical books about architectural and landscape design with contemporary artist books ultimately investigates the concept of structure, innate to both building and binding. The reading of both book and building involves traveling through space over a period of time, and the layout of these artist books, alongside large format codices and large format supplemental images on the wall, allow the viewer to transcend the limitations of scale to encounter these artist books bodily. The juxtaposition of historical imagery and formats with contemporary texts, materials, and printing methods additionally allows the viewer to enter the space between past and present and to consider which parts of our built environment have changed and which will always stay the same.

*All images appear courtesy of The Athenaeum of Philadelphia.*

Mary Tasillo. is *Citizen Hydra Projects* Handmade paper, books, prints, and other art. She is a contributor to \* *Hand Papermaking, Journal of Artist Books, and Printeresting Blog*. Find her online at <<http://www.citizenhydra.net>>.

---





## Open Book: An International Survey of Experimental Books

By Grant Mandarino

This article was originally printed in the *Ann Arbor Observer*, May 2010.

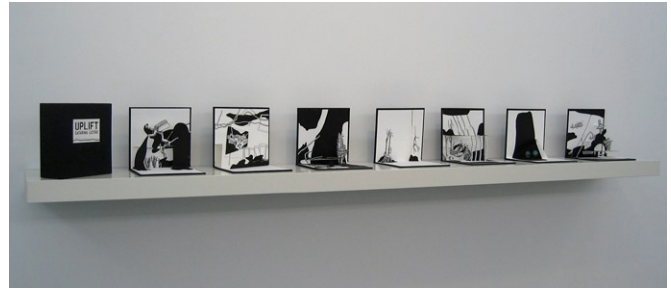
They say you can't judge a book by its cover. What about when a book has no cover, or does not resemble a book at all? This is just one of the questions posed by the exhibit *Open Book: An International Survey of Experimental Books* on view through June 15 at EMU's University Gallery. Employing the very loosest of definitions, curators Leslie Atzmon and Ryan Molloy have assembled a selection of twenty-eight works that explode conventional notions of the book by imaginatively re-visioning the printed word.



Jacqueline Rush Lee, *Cube* (from *Volumes Series*), 2001.  
*Soaked, dried assembled books.*

The works incorporate a wide variety of materials, everything from computer animation to glass. The most successful deal with books as physical objects, like Noriko Ambe's *A Thousand of Self*. Ambe makes skillful cuts to a book of portraits so that a face becomes a landscape of deep fissures, a bundle of eyes that is simultaneously disturbing and exquisite. Brian Dettmer accomplishes a similar effect with *Philosophiae*, a scientific tome transformed by the intricate removal of text into a diorama of equations and geometric designs. *Javascriptorium*, a video by Ariel Malka, takes the book-

as-landscape metaphor to a literal extreme. In this piece historical and biblical writings become mountainous digital landscapes revealed over time. We seem to float through a world made entirely of text.



Catarina Leitão, *Uplift*, 2008. Letterpress printed from polymer plates, hand painted with sumi ink, edition of 5.

Other artists explore more recognizable models. Catarina Leitão, for instance, has created an artistic variation of the ever-popular children's pop-up book. *Uplift* appears to be a sci-fi adventure tale, portraying a journey to an alien planet or life in a post-apocalyptic city. But rather than provide a recognizable narrative, Leitão supplies only a few, choice scenes composed of finely detailed drawings and blobs of Japanese sumi ink. The incompleteness of the story allows viewers to essentially make up the tale however they see fit.

This kind of interactive reading is a theme that runs through the entire show. With the rise of e-books and the proclaimed death of print, traditional ways of reading may give way to more participatory ones. Jason Nelson's *i made this. you play this. we are enemies.* presents one possible outcome: he turns the book into a video game.



Christopher Baker, *Murmur Study*, 2009.  
*Live Twitter feed, thermal printers, and custom hardware.*

A more compelling transformation is achieved by Christopher Baker's *Murmur Study* (previous page), a real-time transcription of Twitter posts on eight separate printers aligned on a wall. Viewers are able to follow the mundane conversations of people as well as review past conversations by scavenging through the collected printouts on the floor. Baker takes a momentary means of communication and conserves it into a story. The result is subtle, profound, and alone worth a visit to this captivating exhibition.



*Doug Beube, Border Crossing; In the War Room, 2006.  
Altered atlas, thread, and zippers.*



*Doug Beube, Twin Towers, 2007.  
Altered books, steel.*

Grant Mandarino is an art critic and PhD student in the History of Art Department at the University of Michigan. He studies interwar European culture and visual art.



## Bonefolder Bind-O-Rama 2010: *The Thread That Binds*

*The Bonefolder* is pleased to present the 2010 Bind-O-Rama on Pamela Leutz's *The Thread That Binds*, published by Oak Knoll book. The book was introduced in the Fall 2009 issue of this journal with the chapter on Craig Jensen, and a review by Jeffrey S. Peachey was published in the Spring 2010 issue. Interestingly, the call for entries for this Bind-O-Rama also brought in 21 entries, including two from binders interviewed in the book – Catherine Burkhard and Karen Hanmer. Other binders interviewed are: Eleanore Ramsey, Tini Miura, Frank Lehmann, Monique Lallier, Jan Sobota, Priscilla Spitler, Craig Jensen, Scott Kellar, Sol Rebora, Timothy Ely, Jim Croft, Cris Clair Takacs, Don Rash, Daniel Kelm, Peer Geraty, William Minter, Gabrielle Fox, Don Glaister, and Don Etherington.

### Introduction by Pamela Leutz

*The Thread That Binds* began from my desire to find out about the lives of some of the private practice bookbinders I had met at the Guild of Book Workers Standards of Excellence meetings. I wanted to find out what led them to book work, where they worked, where they learned, what they enjoyed about their work, what they didn't like, how they made a living. I only planned to visit a few bookbinders and maybe write an article for our bookbinding chapter's newsletter. My visits grew to include 21 interviews and delightfully morphed into the book, *The Thread That Binds*. I had a fabulous time visiting these bookbinders and hearing their stories.

I am thrilled that this book was chosen as the book to bind for the Bind-O-Rama and for the upcoming Lone Star Chapter exhibition. I had the pleasure to bind my edition in the presence of one of the people I interviewed, Jan Sobota, in the Czech Republic. I chose to bind it in Jan's three-board binding style. I made it playful, a charming characteristic I found in most of the bookbinders I interviewed.

Meredeth Beckett, Columbus, OH, USA.



Description: Bound on cords, which spill out from beneath the cloth binding. The cloth was given to the binder by a fellow bookbinder, further emphasizing the theme of connectedness.

In reading this book the binder was struck by “how similar the temperament is within the bookbinding community.”

Meredeth taught herself to bind books by reading other books, and now runs a small bindery out of her apartment. She runs an online shop, squeezing binding time in between a “real” job and sleeping.

Susan Bonthron, Guilford, VT, USA.



Description: Paste paper over boards, Elephant Hide inside covers and endpapers (tipped in); Coptic binding over gold painted signature spines using black linen thread; title foil-



stamped on gold card stock and glued onto recessed cover board.

In reading this book the binder was struck by “how similar the stories of these binders are; how they came to binding; their love of books and handwork and the diversity of the craft.”

Susan Bonthron is the owner/operator of Otter Pond Bindery in Guilford, Vermont. She has studied with Paulus Berensohn, Julie Chen, Daniel Kelm, Claire Van Vliet, Hedi Kyle, Linda Lembke, at the Center for Book Arts in NYC and the North Bennett Street School. Her work has appeared in galleries from Canberra, Australia, to Brattleboro, Vermont, was selected for the San Diego Book Arts Second and Third National Juried Shows (2008 and 2010), and will be exhibited at the Brattleboro Museum and Art Center (November 2010). She teaches book arts at her Bindery and in residencies in the US and abroad.

Patty Bruce, Boston, MA, USA.



Description: Cream colored leather fine design binding; three edge decorated; Jan Sabota's triple board structure.

In reading this book the binder was struck by “how unique each binder was and yet there truly is a common thread.”

Patty Bruce is a resident of Boston, Massachusetts. She has an MSED from the University of Southern California and a degree in graphic design. The interest for binding started slowly about a decade ago and has turned into a full time passion. She trains at the American Academy of bookbinding with Monique Lallier and takes workshops from Jan Sabota in the Czech Republic. Printmaking has been included into her experiences to realize the completed book. Her work has exhibited In the GBW “In Flight” Exhibition, Helen Degolyer 2000, 2003, 2006, 2009, Chicago Public Library “One Book Many Interpretations”, “Book Power” at the Sandy Gallery

in Oregon 2010, as well as Chapter Exhibitions around the country. She currently works full time binding books in her studio in South Boston.

Catherine Burkhard, Dallas, TX, USA.

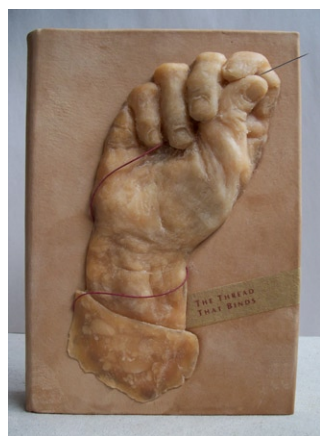


Description: Sewn boards binding covered in a forest green goat skin from Pergamena, using a green/gold/silver patterned Chiyogami for endsheets, with front cover decoration; decoration includes cutout window featuring a needle with green thread and title blind stamped vertically to left of window; green used to signify growth which seemed to be the theme each binder expressed in their process to become a bookbinder and be at their professional status today.

In reading this book the binder was struck by “the many different steps taken to learn and to acquire the necessary equipment.”

Calligrapher for 32 years and bookbinder for 27 – both of which began in elementary school days. Formal training in both began in Dallas, along with many instructors elsewhere in US and England. Currently a binding instructor in Dallas, TX studio along with taking in commission work from the public in both fields. Serve the Guild of Book Workers as secretary and the Lone Star Chapter as president.

Carol Ceraldi, Craftsbury, VT, USA.

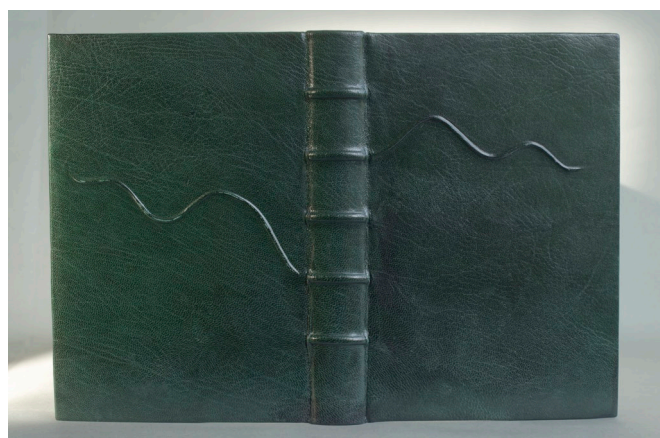


Description: Cover material: cow hide; endsheets: 80# Mohawk Superfine laser printed with scans of multiple images of the bookbinders; sewing structure: sewn on 3 tapes, signatures sewn with the same 100% linen maroon thread that appears in cover art; endbands of dark brown goatskin around core; decoration of hand, sculpted in translucent Sculpy and baked, actual needle and 100% linen thread; title, laser printed on walnut Bicchu Torinoko Gampi and applied to wrap around fore edge of cover.

In reading this book the binder was struck by “the similarity of all the stories of course... striving for excellence, love of the materials, the struggle to earn a living from binding, the questions of valuing work for sale as well as the many variations in the stories in the pathways to the craft.”

Trained in design at the Cooper Union, bookbinding study with Dorina Parmenter and Peter Verheyen, as well as with Daniel Kelm at the Garage Annex School in Easthampton, MA.

Rebecca Chamlee, Simi Valley, CA, USA.



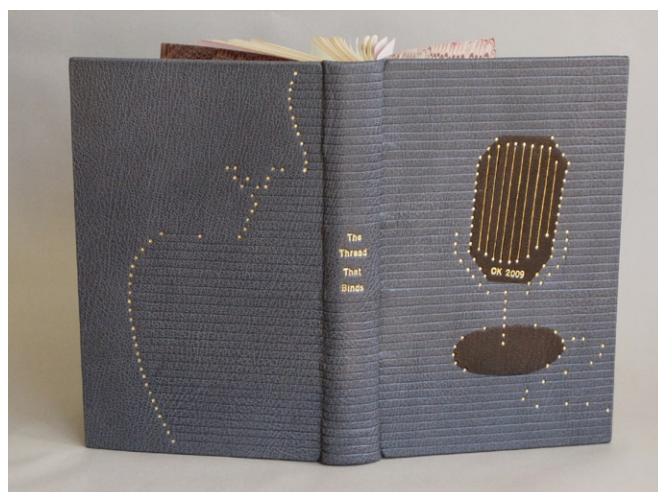
Description: Text pack sewn on raised cords, full dark green Harmatan leather tight back binding; cord embossed

underlay; marble pastedown and fly sheets by Pam Smith; hand sewn silk endbands; watercolor decoration on head edge.

In reading this book the binder’s “fantasy was to bind this book in leather and then read it which added richness to the experience.”

Rebecca Chamlee is a book artist, graphic designer, letterpress printer and bookbinder who operates Pie In The Sky Press, a private press in southern California that specializes in limited edition artist books and fine press books by selected poets. Chamlee is a professor of bookarts at Otis College of Art and Design. She has exhibited her work around the country. Her work is in the collections of Brown University; Brigham Young University; William Andrews Clark Memorial Library; Savannah College of Art and Design; Otis College of Art and Design; University of California at Riverside; University of Utah and numerous private collectors.

Juliayn Coleman, San Francisco, CA, USA.



Description: Russell's Oasis goatskin; Chena River marbled papers; 23k gold edge (gilded in the rough, before sewing), and gold tooling.

In reading this book the binder was struck by “the power of the human voice to share experience.”

Juliayn Coleman received a certificate in bookbinding and book conservation from the North Bennet Street School in Boston, Massachusetts in 2003. Her books have been shown at the Boston Architectural Center, Columbia College, and the Chicago Public Library. She is a member of the Guild of Book Workers (US) and Designer Bookbinders (UK). Recent clients include the Field Museum of Natural History, the Chicago Symphony Orchestra, Blackpoint Editions, and others. She currently resides in San Francisco, California.



Jane Elder, Dallas, TX, USA.



Description: Case binding in black, brown, and natural linen, with 22 inset stones representing each of the bookbinders in the volume, including its editor; hand-sewn silk headbands; splatter-painted edge decoration, and marbled endpapers by Katherine Levine.

In reading this book the binder was struck by “the enormous effort the book’s editor, Pam Leutz, invested in capturing the experiences of these artists. Binding a book is nothing compared with writing one...”

I became interested in bookbinding when I began working as the Reference Librarian of Bridwell Library in 2002. Since then I have taken classes with Sally Key, David J. Lawrence, Pamela Leutz, and Priscilla Spitler.

Madelyn Garrett, South Jordan UT, USA.



Description: Sewn on tapes and bound in UICB case paper; onlays of treated copper, combined with repurposed copper recovered from an industrial furnace, and connected by strands of dyed linen thread.

In reading this book the binder was struck by “the remarkable continuity of purpose--a shared determination to preserve the book form.”

Madelyn Garrett, bookmaker and art historian, has been making books for over twenty-five years. She is most interested in the historical book, and her work often references the books and book forms of the past.

Jane Bortnick Griffith, Kensington, MD, USA.



Description: Wire-edge binding; goatskin covers; snakeskin spine covering and mosaic inlays; French hand marbled endsheets.

In reading this book the binder was struck by “The range of creative expression and individuality combined with a common commitment to quality.”

Studied with Jacqueline Liekens in Brussels; additional courses and workshops with a variety of binders including Monique Lallier, Daniel Kelm, and Helene Jolis.



Karen Hanmer, Glenview, IL, USA.



Description: Hybrid of crossed structure and limp vellum bindings; calf vellum and goatskin-wrapped vellum slips and Yapp edges; German primary headband sewn with red linen thread; title stamped in gold foil; three edges gilt.

In reading this book the binder was struck by “the reminder that binding is physical labor and the binder must take care of herself. I have since made ergonomic improvements to my studio.”

Karen Hanmer’s work layers text and image to intertwine cultural and personal memory. The intimate scale and gestures of exploration employed to travel through each piece evoke looking through an album, diary, or the belongings of a loved one. The work is often playful in structure or content, and may include social commentary. Hanmer’s work is included in collections ranging from Tate Britain and the Library of Congress to Syracuse University and Graceland. She won the 2009 DeGolyer Jury Prize for Binding. Hanmer curated the Guild of Book Workers Marking Time exhibition, and serves on the editorial board of *The Bonefolder*. : <<http://www.karenhanmer.com>>.

Barbara Adams Hebard, Melrose, MA, USA.

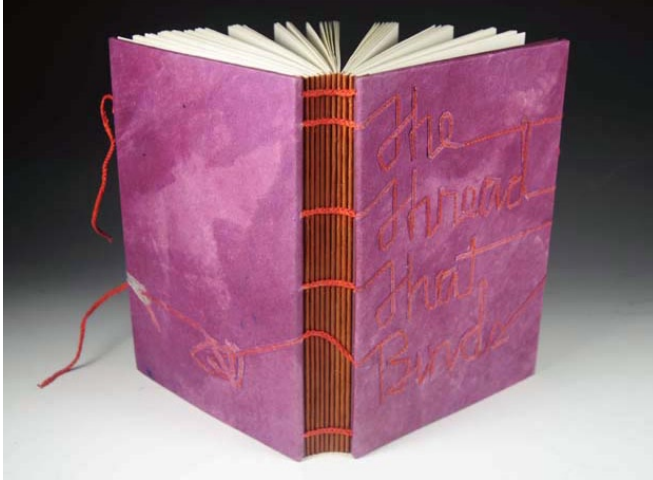


Description: Full brown goatskin binding finished in a 16th century style; blind tooled rule and central panel divided into blind tooled lozenge shaped compartments with English rose and Fleur-de-lis in blind (upper board), diamond shape in blind (lower board); sewn over double cords (Perma-life bifolios endpapers sewn along); primary laced-in endbands and plaited goatskin endbands.

In reading this book the binder was struck by “the different paths people take to get to bookbinding and the mentors they find along the way.”

Barbara Adams Hebard, Conservator of the John J. Burns Library at Boston College, is a graduate of the North Bennet Street School bookbinding program. Ms. Hebard is a member of the Guild of Book Workers. She is a Professional member of The American Institute for Conservation of Historic and Artistic Works, a Fellow of The International Institute for Conservation of Historic and Artistic Works, and Board Member of New England Conservation Association. She is proud to be an Overseer of North Bennet Street School. She exhibits her books nationally and internationally. Ms. Hebard also writes articles on book related topics.

Roberta Lavadour, Pendleton, OR, USA.



Description: Bound in a Coptic stitch with wrapped board attachment and Cave paper (seconds) covers; hooked endpapers; paper ribbon with silk thread embroidery; hand croched ties; silver foil.

In reading this book the binder was struck by “being able to peek into a variety of work styles.”

Roberta Lavadour lives and works at the foothills of the Blue Mountains of Eastern Oregon. Her work is fueled by her rampant curiosity and explores everything from found objects and thrift store finds to personal family history to current events. She’s been recognized with several awards and received an Oregon Arts Commission, National Endowment for the Arts Visual Artist Fellowship in 2001. Her work resides in public and private collections, including the King St. Stephen Museum in Hungary and the American Embassy collection in Azerbaijan. She publishes her artist’s books and bindings under the Mission Creek Press imprint.

Pamela Leutz, Colorado Springs, CO, USA.



Description: Covered in black and red goatskin; endsheets of red goatskin; three-board structure (Sobota style); endbands of yellow goatskin with onlays; top-edge decorated with acrylic paints; middle cover boards are steel; cut-outs in covers are filled with removable pieces with embedded magnets that have each interviewee’s name and picture on the bottom of the piece. The pieces can be removed and used to play the “matching game.”

In reading this book the binder was struck by “the divine memories I have of interviewing each of these magnificent and talented bookbinders.”

Pamela Leutz has been bookbinding since 1979. She studied at the Craft Guild of Dallas, in Switzerland with master bookbinder, Hugo Peller, and with Czech design binder, Jan Sobota. She has taught bookbinding classes in Dallas and Colorado Springs. Her work has been exhibited in Texas, Chicago, and the Czech Republic. She is the author of *The Thread That Binds: Interviews with Private Practice Bookbinders*.

Celine Lombardi, Boston, MA USA.



Description: Quarter-leather binding with handmade paper thread laminated onto a backing tissue for the covering material; title is handwritten in leather onlay; endpapers are paste papers made by the binder with detail of leather onlay “thread” continuing from front cover across both inside boards; leather hinges; text was sewn on cords and laced onto boards in a tight joint, hollow back, French style binding; handsewn endbands. This book was bound (through the quarter leather spine and leather hinges) during a week of study with Monique Lallier. All the decorative work was completed on my own and was of my own devising.

In reading this book the binder felt that “as a student, I appreciate learning about the lineage of my craft.”



## The Bonefolder: an e-journal for the bookbinder and book artist

I am currently a student at the North Bennet St School in Boston. I began my first bookbinding classes at the Center for Book Arts in New York and worked as an assistant to a bookbinder in Brooklyn for two years before deciding to make this my career.

Anna Mavromatis, Houston, TX, USA.

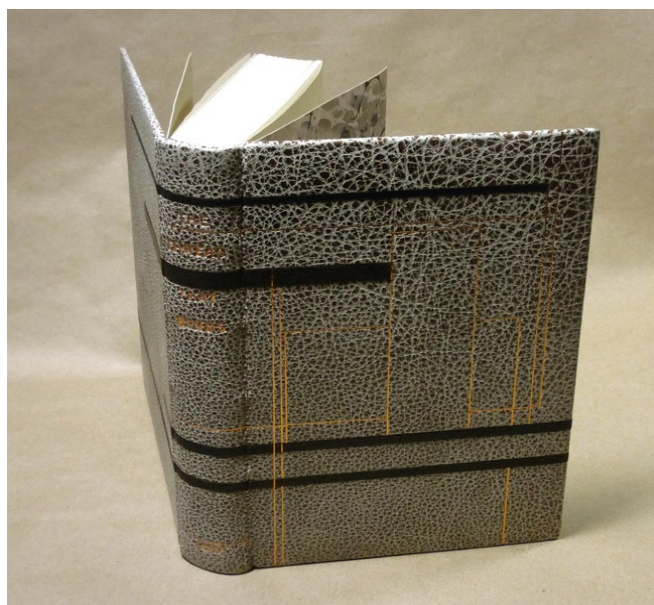


Description: Covered in Rives BFK with monotype in rubber based ink; endpapers are monotype used for cover scanned and reworked in Photoshop to form a graphic pattern; printed with archival pigmented inks on Velin Arches; sewn on tapes and bound in paper over boards; decor of ghost print on Rives BFK pleated, folded and joined to form a sleeve band.

In reading this book the binder was struck by “the similarity not only in the interest and dedication but also in the love for the craft I share with the interviewees!”

My background in fashion design and illustration makes it natural for me to create art based on “themes” that develop into “stories”; this method of working, together with my interest in paper art structures formed the path that brought me into the realm of Artists’ Books creation. In my work I incorporate elements of printmaking using a vast array of mediums, including digitally generated imagery. I apply these techniques in the design and construction of one of a kind and small edition Artists’ Books. Degrees from London College of Fashion and in bookbinding from Glassell.

Jana Pullman, Minneapolis, MN, USA.



Description: Binding using the techniques from Jen Linsay’s book, *Fine Bookbinding*; bound in a light gray buffalo leather with the surface rubbed across with a brown spirit dye to bring out the strong texture of the leather; silk sewn endbands and edge to edge doublures; tooling and titling was done in copper foil with dark brown and dark blue onlays.

In reading this book the binder was struck by “how we all struggle with pricing our work.”

Student of Jim Dast, University of Wisconsin-Madison, and Bill Anthony, University of Iowa. MFA in printmaking with an emphasis in book arts and papermaking. Worked for libraries and institutions in book and paper conservation and now I am in private practice.

Samantha Quell, Buffalo, NY, USA.





Description: Quarter leather with paste paper covers; sewn on raised cords; hand sewn end bands; speckled edge; visible hinge end sheets with gray Roma paper.

I graduated from SUNY Oneonta in 2009, with a bachelor's degree in art/art history and a minor in chemistry. An interest in conservation led me to an eighteen month internship in the Book Conservation Lab at Syracuse University Library, and a book binding course taught by Peter Verheyen. I am currently living in Buffalo, NY. I am an intern at the Western New York Book Arts Collaborative and starting my Master's in Library Science at the University at Buffalo in January 2011.

Barbara Simler, Kamloops, BC, Canada.



Description: Limp leather binding with walnut brown cowhide and nut brown cowhide strips; wrap-around strap closure; tackets and decorative stitching sewn with Irish linen thread; Canson endpapers.

In reading this book the binder was struck by “the range of backgrounds and education that the interviewees had.”

Barbara Simler is originally from Woodland, Idaho. Her education in book arts is mostly the result of her own investigations; more recently she has also studied bookbinding with Jim Croft and Elsi Vassdal Ellis. She owns and operates Moon Bindery, a book arts studio in Kamloops, BC., Canada.

Christina Q. Thomas, Provo, UT, USA.



Description: English style, tight-back, single flexible binding; sewn on raised linen cords; that are laced in and out of the boards and then glued across the board surface to form the tree branch design; all edges sprinkled in 3 colors of ink; green and yellow silk headbands hand sewn on square, leather/vellum cores; bound in Nigerian goatskin with leather onlays; paste paper of my own design glued in one continuous piece across the joint to complete the decorative paste down and flyleaf; title stamped in gold foil.

In reading this book the binder was struck by “the reassuring connections I felt between myself and the binders interviewed as well as deeper connections to the craft—past, present, and future.”

First trained as a book repair technician while a BYU student from 2000-2004. Later trained under Mark Andersson and Jeff Altepeter at the North Bennet Street School. Completed conservation internships at the Boston Public Library and the LDS Church History Library in Salt Lake City. Since early 2009, I have been working part-time as the assistant supervisor over repair of circulating books in the Harold B. Lee Library at Brigham Young University and part-time at home in my little attic bindery.

Peter D. Verheyen, Syracuse, NY, USA.



Description: Gebrochener Rücken (modified Bradel) binding; red Roma endpapers; sewn link stitch on four reinforced leather tapes; dark red and gray handsewn endbands; spine covered in gray leather with cutouts for tapes; boards covered in reddish brown Pergamena deer vellum; titled stamped in gold on front cover with leather onlays.

In reading this book the binder was struck by “by the tenaciousness and dedication with which the binders pursued their dreams.”

Formal apprenticeship at the Buchbinderei Klein in Gelsenkirchen, Germany; internships at the Germanisches Nationalmuseum in Nuremberg, Germany, and at the Folger Shakespeare Library with Frank Mowery; worked with Heinke Pensky-Adam and William Minter, and at the Yale and Cornell university libraries. Currently head of Preservation and Conservation at Syracuse University Library. Past Exhibitions and Publicity Chair for the Guild of Book Workers, publisher of *The Bonefolder*, Book Arts Web, and Book\_Arts-L.

76



## Bind-O-Rama 2011

The theme for the 2011 Bind-O-Rama will focus on conservation treatments based on the “Tomorrow’s Past” concept. Full entry criteria will be announced in the spring but will include before and after images, and a treatment report. Critical will be that the integrity of the object is respected and the treatment is conservationally sound. In addition to having the exhibition appear online, it would be wonderful to have a live exhibition of the selected works at at least one venue in the United States in early 2013. Interested venues should contact me at <bonefolder@philobiblon.com>.

## Book Reviews

Baker, Cathleen A. *From the Hand to the Machine. Nineteenth-century American paper and mediums: technologies, materials and conservation*. Legacy Press, Ann Arbor Michigan, 2010. 7 x 10 inches, 432 pages. \$65.00.

Review by Jeffrey S. Peachey

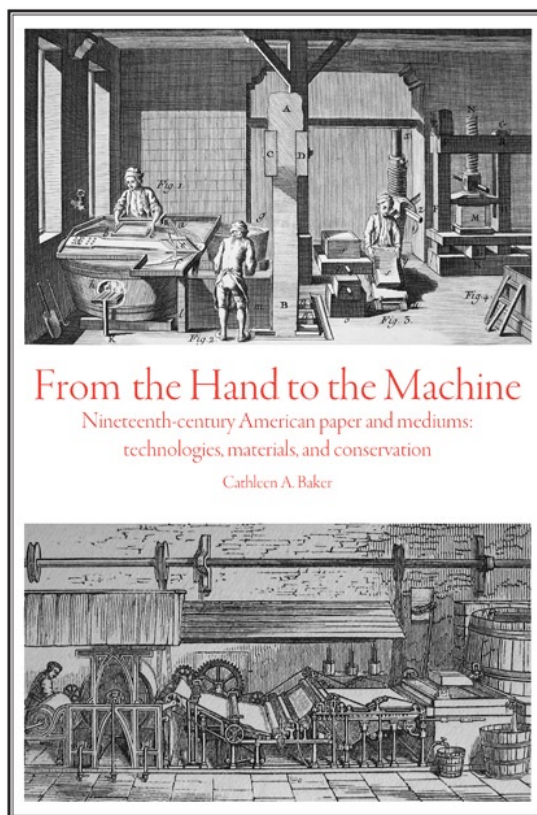
Until recently, I would have assumed that the readers of these words were reading them on paper. But the primacy of paper as the carrier of textually based information is gradually ending, and the words I am writing will likely be read on screens or other non-paper inventions. There seems, however, an inversely proportional relationship in the ways we regard paper itself: the less we look at what is on it, the more we look at it: its substance, structure, tactile qualities and history. Cathleen A. Baker's book explores in detail the technological artifact that once served quietly as substrate, and now emerges as subject – paper.

Baker has ventured into the enormously difficult and confusing world of 19<sup>th</sup> century papermaking history, and returned to give us a book that is important, readable, scholarly and highly illustrated – over 500 photographs according to the dust jacket blurb. As the subtitle indicates, this is a book not just about 19<sup>th</sup> century paper, although roughly a third of the book deals with this topic, but it also documents 19<sup>th</sup> century printing technologies and mediums, contains chapter on the conservation, and has six appendices. This is an investigation of paper from the viewpoint of a conservator, using chemical analysis, the history of technology, art history, material culture, the history of craft, and perhaps most importantly, Baker's personal experience, encompassing a deep, holistic understanding.

Baker stresses, in the preface, the importance of actual experience with artifacts:

“While scientific approaches to conservation are valid, they mean little if they are not put into the realistic context of

actual collections. Articles that are weighed heavily in favor of the formula and statistical analyses without balancing that information with first-hand observation of artifacts tend to separate the conservation field into scientific versus non-scientific camps, which can lead to a decrease in meaningful discussion within the profession...Our published knowledge needs to include a fuller understanding and appreciation of *actual* artifacts if our goal is to preserve entire collections in the most *appropriate* and *reasonable* manner based on direct observation and handling of very large numbers of artifacts, and common sense.” (p. xiii)



Next, Baker explains the basics of what paper is, gives a brief history, then establishes her rationale for the study of 19<sup>th</sup> century paper in general, and this book in particular. She objects to the common sentiment – that papermaking went downhill in the 19<sup>th</sup> century because of machines – and stresses that good quality paper can be made by hand or machine. Good paper, according to Baker, satisfies two criteria; it is suited for end use in which it was intended, and it is durable for hundreds of years. Later in the book, she details why some 19<sup>th</sup> century papers have become so brittle, and what can be done about this. Baker envisions a wide variety of readers for this book: “conservators, curators, librarians, archivists, preservation administrators, private collectors”, present day hand papermakers, and artists (p. 3). I can imagine all of

these potential readers finding this book of interest, since it presents a broad introduction into the nature of paper, as well as details that will interest specialists.

Chapters one through three give us a history of the paper industry in the United States, from 1690-1900, as well as detailing the complete process – from rag preparation to ream packaging. Technical descriptions are supported by records from contemporary sources, including an amusing bit of papermaking poetry from 1696. Information about working conditions and wages is also included, giving us some social history about the papermakers, and later machine operators. Census information is cited, demonstrating the explosive growth of papermills. Book binders, conservators and binding historians should find this section illuminating



given the explosive growth and changes in papermaking and bookbinding during the early 19<sup>th</sup> century.

Detailed information concerning rag preparation and sorting, retting, pre-washing is conveyed, although many of the illustrations, (around 33 according to my count) are from French sources. Baker explains that the processes and machinery of hand papermaking varied slightly from country to country and time period to time period, but were essentially quite similar. She acknowledges and laments the dearth of published American papermaking information, hence the necessity to supplement visual descriptions with foreign sources. This description forms an excellent introduction to both hand and machine papermaking in general.

Much of the American contemporary description comes from A. Proteaux, who in 1866 wrote a *Practical Guide for the Manufacture of Paper and Boards*, which according to Baker is the most comprehensive account of papermaking in America. She recounts in detail the evolution of various papermaking machines; from Robert, the cylinder machine, and the Fourdrinier. Drying, sizing, machine calendaring, and reel slitting machines are also traced. Baker avoids the trap of simply recounting the innumerable patents and patent diagrams, and instead focuses on more significant developments, which makes these chapters entirely readable. And she never lets the object of her study – paper itself – stray far from our attention. Numerous bits of information, i.e. stationers' reams of writing paper contained 480 sheets, news paper contained 500 sheets and book paper 516, contribute to a fuller picture of 19<sup>th</sup> century papermaking.

It is slightly frustrating, though, that the sources of the illustrations are not identified in the figure captions, instead one must hunt through 'Permissions Appendix' at the end of the book. And given the extraordinary detail present in many of the illustrations, I often wished they were reproduced significantly larger, since they are important for understanding how the tools and machines of 19<sup>th</sup> century papermaking function. Similarly, there are numerous photographs of historic paper samples that help the reader visually understand the effects of the manufacturing process in the final product, such as evidence of a Fourdrinier wire patch on page 56, but they often lack an indication of the degree of enlargement or reduction of the original which limit their usefulness.

Next, some of the more unfortunate 'advances' in industrial processing – bleaching, sizing agents, fillers, and non-rag fibers – are explained in great detail. The section on alum-rosin internal sizing is instructive for understanding why this destructive process was so prevalent in the 19<sup>th</sup> century. The analysis of the often odd discolorations that can occur

in coated papers is similarly fascinating. Conservators, and perhaps papermakers, may find other detailed information concerning refractive indices, 19<sup>th</sup> century coloring agents and coating pigments very useful. The use of straw, and other minor fibers are also described in the context of the acute rag shortage which began in the late 18<sup>th</sup> century. Baker has culled technical information from industrial papermaking texts, giving us tables comparing, for example, relative cellulose, hemicellulose and lignin for various fibers.

Taking a step back from a detailed history of manufacture, an overview of paper characteristics is explored, and perhaps most importantly how and why these characteristics arise in a given sheet. Both eastern and western papermaking techniques are described, and there are many photographs detailing specifics of manufacture, i.e. the visual differences between laid paper made by hand, a dandy roll, or on a cylinder machine. Many figures are from Whitman's *Leaves of Grass*, forming a clever conceptual statement, as well as presenting us with a familiar image used to illustrate a number of specific papermaking and printing processes. I was surprised to note that much of the terminology we currently use to describe paper finishes--antique, eggshell, machine finish, vellum finish, hot press-- were in use as early as the 19<sup>th</sup> century. This chapter also details how papermaking molds were made, what their effect on the finished sheet is, how watermarks and three-dimensional watermarks are made, the terminology of sheet sizes, and an informative section on identifying the causes of specific defects in sheets.

The second major section of the book shifts from looking at paper, to looking at what is printed, drawn or written on paper, and consider how they interact. Relief printing, electrotpe, wax engraving, printing inks, presses, photomechanical reproduction, lithography and other processes are explained and both examples of the process and the result illustrated. Given the fact that so much ground is covered in this chapter, it is understandable that certain books I consider essential references, such as Richard Wolfe's *Marbled Paper*, are not cited in the relatively tiny section on marbled paper. And although descriptions of printing processes are available elsewhere, Baker's experience and knowledge make her insights into printing a worthwhile addition to the existing literature, since she possesses an admirable blend of theory and praxis. Of course, the mechanization of printing in general, and more specifically the complex interactions paper and machinery, and how the demands of the printing machinery influenced the manufacture of paper, is still fertile ground for much, much more research.

Similarly, the conservation of 19<sup>th</sup> century paper could be a multivolume set in itself, but in chapter nine Baker



addresses it, beginning with the 'official' American Institute of Conservation (AIC) definition of terms, replete with numerous cautions for the novice about the inadvisability of attempting any conservation treatment without first contacting a professional. Included are a wide variety of potential questions concerning an item that should be addressed in attempting to devise a conservation treatment proposal. There is fairly detailed information about complex paper treatments, such as enzymes, float washing, using a suction table, stretch pressing and bleaching. A short summary of Baker's research into cellulose ethers is of particular interest. These notes on treatments are not intended to be interpreted as recipes, as Baker repeatedly cautions, but are, in many cases, personal reflections on certain subtle aspects of these treatments. For example, she confirms the adage that watercolors become quite stable if they are 50 years old, because of the gum arabic becoming cross-linked, the key being that they have been exposed to light. Subjective reports like this, coming from Baker's extensive experience, are one of the strengths and unique features of this book.

In the conclusion of this section, she stresses the importance of seriously looking at and handling paper:

"Any preservation/conservation approach to collections care must be based on a deep understanding of artifacts following extensive examination and handling. This is true for both custodians and conservators, the latter should not limit their knowledge only to those few artifacts undergoing conservation treatments. Condition surveys of collections are an ideal way to gather a great deal of information about artifacts and their conditions, and are highly recommended activities. That knowledge, together with an understanding of the institution's goals and the future uses to which the collection will be put, should keep conservators focused on the entire collection, on logical conservation treatments of individual artifacts, and on the training of others to follow in their footsteps" (p. 281)

Discussion of some specific conservation issues also appear at the end of this book. Six appendices contain: (A) information about paper related material like papyrus, parchment, pith paper, (B) a contemporary account of a man who worked in a Confederate papermill, as well as the account of a man who worked in a papermill in the 1820's, (C) a table illustrating inconsistencies in the naming/size of paper, (D) nine methods for determining grain direction (although I would add one more destructive method, rippling the edge with one's fingernail- cross grain ripples much more than with the grain), and testing methods for medium solubility in water and organic solvents, pH, the presence of lignin, alum, gelatine/protein, ninhydrin, ferric iron, starch,

rosin and others, (E) an overview of cellulose deterioration, (F) preservation recommendations.

This book is not an encyclopedic history, but it is the essential history of 19<sup>th</sup> century American papermaking. An encyclopedic history might only be suitable for reference and citation, while Baker's book, due to its judicious selection of material, is manageable, engaging and readable. It will be a useful addition to my reference shelf, forming an adjunct, sometimes supplementing, sometimes summarizing, to such diverse books as AIC's *Paper Conservation Catalog*, Bamber Gascoigne's *How to Identify Prints*, Philip Gaskell's *New Introduction to Bibliography*, Dard Hunter's *Papermaking* and Hellmut Lehmann-Haupt's *The Book in America*. Cathleen A. Baker has written an important and accessible book. It is not only for specialists in the history of paper and books, although they will be well served to read it, but it should interest anyone who has ever touched a piece of paper and paused to consider how it was made.

Jeffrey S. Peachey owns a New York City-based studio for the conservation of books and also makes conservation tools and machines. He is a Professional Associate in the American Institute for Conservation and a previous Chair of the Conservators in Private Practice (2007-08). For more than 20 years he has specialized in the conservation of books and paper artifacts for institutions and individuals. A consultant to major libraries and university collections in the New York City region and nationwide, he has received numerous grants to support his work. Peachey, a well known teacher, also provides conservation-focused guidance to students in art, archives and bookbinding programs. He can be reached at <<http://jeffpeachey.wordpress.com/>>.



Carlisle, Kate. *Homicide in Hardcover* (2009), *If Books Could Kill* (2010), and *The Lies That Bind* (2010). New York : Obsidian. [These are the first three volumes of the ongoing Bibliophile Mystery series by the same author.]

By Marieka Kaye

An exciting book conservator has joined our ranks, and her name is Brooklyn Wainwright. The paperback mystery author Kate Carlisle has developed Brooklyn's fantastical adventures in a series of three books to date:

*Homicide in Hardcover* (2009), *If Books Could Kill* (2010), and *The Lies That Bind* (2010), also known as *A Bibliophile Mystery* series. Many of us are already very familiar with the handful of wildly romanticized and over-the-top depictions of book conservators in fiction, such as Margot Harrington, who runs off to Florence to assist in flood recovery in *The Sixteen Pleasures* (1994) by Robert Hellenga, Geraldine Brooks' *People of the Book* (2008), which follows Hannah Heath's wild adventures in the treatment of the Sarajevo Haggadah, and the unlucky-in-love Sara Gonzales, restorer of rare books and manuscripts at the Getty, in Yxta Maya Murray's *The Conquest* (2002). Carlisle tops these fictional females through the adventurous Brooklyn, who was conceived in the balcony between acts of a Grateful Dead show and grew up on a hippie commune in the wine country of northern California. It is easy to criticize, but ultimately Carlisle's depiction of our profession forces those of us who are book conservators in the real world to not take ourselves so seriously for just a little while. As a self-described book snob, I freely admit to losing myself in these books for the short amount of time it takes to read them.

The first and most entertaining book in the series, *Homicide in Hardcover*, sets the scene for a hilarious ride through the eyes of an author who knows very little about our profession, but just enough to throw in descriptions of treatments and a few light technical terms. All textblocks seem to be made of vellum and all adhesives appear to be "glue." She gets one thing absolutely right when she highlights Peachey knives in the first and third books. In the third book Brooklyn wins a set of "cryogenic steel-bladed knives that were hand-honed to surgical precision and beautifully beveled to work with the thinnest calfskin" made by Jeff Peachey.

Prior to placing her bid, she exclaims, "Peachey is a genius." As I know many of us rely on his knives to make our leather paring a happier activity, I can only hope this boosts sales and introduces the masses to his beautiful knives.

Apparently Carlisle was a student at the San Francisco Center for the Book prior to writing her series, so we can take comfort in the fact that she has at least bound some books by hand. A quick look at Carlisle's Facebook page reveals over 750 fans and enthusiastic comments such as, "I finished your book last week and I'm going to see if there are book binding classes where I live." It's fun to think that

more people have been introduced to what we do, but I had to stop and wonder what non-bookbinders might make of the use of technical terms. Peachey knives, kettle stitches, endbands, and rounding are not in most people's every day lexicon. Fortunately there is a glossary of some key terms ("Brooklyn's Glossary") added to the end of the third book to educate the reader, which was sorely lacking in the first installment.

The first book starts out with a side-splitting comparison of Brooklyn to a surgeon while

introducing her training in the following way: "My teacher always told me that in order to save a patient you'd have to kill him first. Not the most child-friendly way of explaining his theory of book restoration to his eight-year-old apprentice, but it worked. I grew up determined to save them all." The back cover also includes the following to whet our appetites: "Brooklyn Wainwright is a skilled surgeon. Sure, her patients might smell like mold and have spines made of leather, but no ailing book is going to die on her watch." The story unfolds into the unfortunate murder of her mentor, Abraham Karastovsky, on the eve of a celebration for his latest book restoration at the Covington Library in San Francisco. If we could all be so lucky to have our work celebrated in a gala event! And on a side note, the Covington is a library that boasts an incredibly eclectic collection including twelve of Shakespeare's folios on permanent display, Walt Whitman's letters, one of the first Gutenberg Bibles, printed accounts of explorers from Christopher Columbus onwards, rare first editions of works by authors such as Mary Shelley and Agatha Christie, John Lennon's drawings, Steven King's rejection letters, Kurt Cobain's diaries, and an "amazing" collection of vintage baseball cards. The imagination that went into this collection is astounding! But I digress.





Important plot points crop up immediately, adding an interesting cast of characters that are carried through the three books. During the investigation of Abraham's murder Brooklyn meets a mysterious and overwhelmingly handsome British security guard, Commander Derek Stone, who sticks with her throughout the series in a frustrating and drawn out saga of unrequited love and desire. His stunning looks are exceedingly emphasized, and Brooklyn is not shy about stating her lust through statements such as, "My stomach tingled and I could've smacked myself. Yes, okay, he was indeed gorgeous as honey-baked sin..." and "...Derek Stone exuded more animal magnetism than all those Bond men combined." We are also quickly introduced to Brooklyn's archenemy, Minka LaBoeuf, who tried to cut Brooklyn's hand off with a sharp knife while they were classmates in a conservation program located in Texas. For those of us who know how stressful conservation programs can be, this relationship does not actually seem so far-fetched and is sure to be a source of entertainment for any program alumni. Moments before Abraham takes his last breath, he whispers a cryptic message and passes on a cursed copy of Goethe's *Faust* for safekeeping. Brooklyn becomes the prime suspect in the murder when dashing Derek discovers her with Abraham's dead body. She proceeds to get herself into trouble countless times playing amateur detective in the hopes of discovering the mystery behind the book and her beloved mentor's murder.

Carlisle's second volume, *If Books Could Kill*, brings Brooklyn to the "world-renowned" Edinburgh Book Fair where she looks forward to catching up with old friends and teaching some workshops. Her ex, Kyle McVee, shows up to the fair with a scandalous book that threatens to humiliate the British monarchy. While on a nighttime tour of the city, Brooklyn runs into Kyle's dead body, once again causing her to be the prime suspect for murder. As it seems she can't keep herself out of trouble once a murder has occurred, she uses her amateur sleuthing skills to find the true killer. Her skills as a detective are subpar, but Derek is always there to rescue her from ridiculous danger and near-death experiences. Brooklyn's wacky New Age parents make multiple appearances and Robin Tully, her glamorous best friend from childhood, who has "...an uncanny ability to cause men to wander off sidewalks into oncoming traffic," helps a bit too as another key character that we first met in *Homicide in Hardcover*. Minka's character displays cartoon-villain intensity throughout this book, and is constantly getting in Brooklyn's way. Admittedly, the characters become a little irritating in the second book, but the funny book restoration tidbits and bibliophilia kept me going to the end. If you're a fan of Edinburgh, the city is lovingly documented.

The most recent book, *The Lies That Bind* (ranked #31 on the *New York Times* bestsellers list), returns the usual cast of characters and places Brooklyn back at home in San Francisco to teach a bookbinding class at Bay Area Book Arts (BABA). The BABA director, Layla Fontaine, is a horrible witch of a lady who "pitches fits and lords it over her subordinates." The reader won't be sad to see her go early in the story, when she is found murdered in her office, obviously discovered by our favorite dead body magnet, Brooklyn. The plot revolves around an edition of *Oliver Twist* that Brooklyn expertly restores and Layla deceptively plans to auction off as a first edition prior to her death. Upon the discovery of this murder, it has only been four weeks since the Edinburgh Book Fair, and Derek shows up unannounced to once again sweep Brooklyn off her feet and rescue her when she inevitably gets in big trouble. The storyline in this book focuses heavily on the brewing romance between Derek and Brooklyn, and I found myself getting highly annoyed that the consummation of their steamy relationship was thwarted at every turn by nosy neighbors and a collection of misadventures.

Mention of bookbinding is still scattered throughout. I had to laugh especially hard reading lines such as, "It was the night of my latest bookbinding class and I, Brooklyn Wainwright, Super Bookbinder, was like a kid on the first day of grammar school" and "Tonight, as my students completed their second journal book, I threw in a lesson on how to mix PVA glue with certain powders and pastes to achieve different textures and results. 'The thinner the PVA,' I explained, 'the more useful it is for restoration work, patching delicate tears and securing frayed threads.'" While these fun lines can keep a book conservator reading for the laughs, I found myself guessing the murderer from the very start, obviously revealing a weak plotline. Carlisle attempts to build in a love triangle when another overwhelmingly attractive character, Gabriel, is reintroduced from earlier storylines. Unfortunately, there is a great lack of steaminess in this triangle. If I'm going to give my time to some entertaining paperback mysteries, I want to go all the way and not just experience the tease.

Ultimately, Carlisle gets a few things right in her series, such as giving Brooklyn an insatiable appetite: "Yes, I liked to eat. A lot. I wasn't picky. I loved everything. Especially chocolate. And pizza. Oh, and red meat. I loved a good steak." As much as I try to deny any similarities between this silly fictional character and myself, I share this passion for food and see it in almost all the conservators I know. Brooklyn's work ethic and passion for her profession also shine through, and I couldn't help but become endeared to her at the opening of the second book: "If my life were a book, I would have masking tape holding my hinges together. My pages would be loose, my edges tattered and my boards exposed, the front



flyleaf torn and the leather mottled and moth-eaten. I'd have to take myself apart and put myself back together, as any good book restoration expert would do." I highly recommend this series to any book conservator flexible enough to look beyond fluffy, sappy, and obvious plotlines and who enjoys encountering a cast of quirky characters and a heroine who just can't keep herself out of trouble. If you need some stress relief from your hectic schedule, laughter is the best tonic. Pick up these books and the next thing you know a weekend has passed and your abs have gotten a good workout from all the giggling. And just maybe, you'll have a renewed sense of how exciting and fun our profession is, with or without a murder along the way (hopefully without). It's actually refreshing to see our profession romanticized, straying from the stuffy book nerd and librarian stereotypes that seem to haunt us. I'm actually looking forward to the fourth installment of "Brooklyn's Bloody Bodies 'R' Us," *Murder Under Cover*, coming out in May 2011.

Marieka Kaye is currently Exhibits Conservator at The Huntington Library, where she held the position of Dibner Conservator for the History of Science since 2006. She received a Masters degree in Art Conservation from Buffalo State College and is currently working on her Masters of Library and Information Science through San Jose State University. Marieka began to work as a library preservation assistant at Brandeis University in 1998, while she was in her last year of undergraduate studies. This position resulted in a passion for the care of books and library materials. She went on to work as Library Preservation Assistant at the Brooklyn Museum of Art and Conservation Assistant for Exhibits and Loans at the New-York Historical Society. She also volunteered in the book lab at the Metropolitan Museum of Art and completed internships at the New York City Municipal Archives, Syracuse University, Etherington Conservation Services, and the University of California Los Angeles. She can be reached at <mariekakaye@gmail.com>

Etherington, Don. *Bookbinding & Conservation: A Sixty-year Odyssey of Art and Craft*. New Castle, Delaware: Oak Knoll Press, 2010. 8.5 x 11 inches hardcover, dust jacket, 180 pages. \$49.95.

Reviewed by Peter D. Verheyen

For those involved with bookbinding and conservation, Don Etherington has been one of the leaders of those fields, and one who needs no introduction. For several generations of practitioners, he has served as a teacher, mentor, and friend. We have heard him speak at conferences, taken workshops with him, and enjoyed his company. Now, with *Bookbinding & Conservation: A Sixty-year Odyssey of Art and Craft* we can read in his own words about his origins, how he came to enter this field and how he was influenced by his teachers and mentors as well as how he helped shape the world of bookbinding and conservation.

*Bookbinding & Conservation: A Sixty-year Odyssey of Art and Craft* contains a forward by Bernard Middleton – another leader of the field, and one who needs little introduction himself – and is divided into the 5 main “sections” of his life: the first 30 years, Florence, Library of Congress, Ransom Center at the University of Texas, and Greensboro. The book concludes with extensive “gallery” of Etherington’s bindings over the years.

“The First 30 Years” introduces us to Etherington’s childhood in WW II London during the Blitz, his other interests, and his career path. Like most bookbinders of his generation (and until the late 1970’s) his experience was that of leaving school at what is now considered an early age to learn a trade, subsequent “journeyman” years, and then striking out to blaze his own path. In contrast to most, however, his influences are a veritable “who’s who” of the bookbinding and conservation fields – Edgar Mansfield, Ivor Robinson, Howard Nixon, Roger Powell, Peter Waters – all critical thinkers and exemplars of the art and craft of bookbinding and (what came to be) conservation, it is easy to see how these experiences contributed to his professional growth and helped him follow their example of leadership in the field and mentoring of future generations.

In 1966 he left the UK for the first time on what would be a transformative journey – contributing to the salvage efforts in Florence at the invitation of Peter Waters – and beginning the transition from bookbinder to conservator. Just as this event was transformative for Etherington, so it was for the conservation profession as a whole. The sheer magnitude of the flood and the unprecedented response of

conservators throughout the world created a melting pot of ideas on how best to respond. But, these ideas also created challenges and conflicts. Among them was the difference in approach between the apprentice-trained British Library conservators (such as Etherington, Clarkson, and Cains) and those more in the arts & crafts tradition such as Powell and Waters. According to Etherington, some of this was result of the renaissance and (re)development of structures such as the limp vellum binding, a structure that was observed to have withstood the floods better. Other challenges revolved around language (bi-lingual “specification” cards were developed that included pictograms) training, and organizational issue, the latter two lead to the gradual decline of the center that was established by the British team lead in the end by Cains. The strict division of labor by specialization meant that few of the staff had fully rounded training, leading to increasing retention problems. Added to this were territorial and funding issues with the Italian government, all leading to a smaller book conservation program, and a situation not all that different from that faced by conservation and preservation programs here in the US and elsewhere. Ultimately, Etherington reiterates that this large-scale international response laid the foundations for a new, more analytical, approach to conservation and greater dialog across boundaries and disciplines – something that had not happened before.

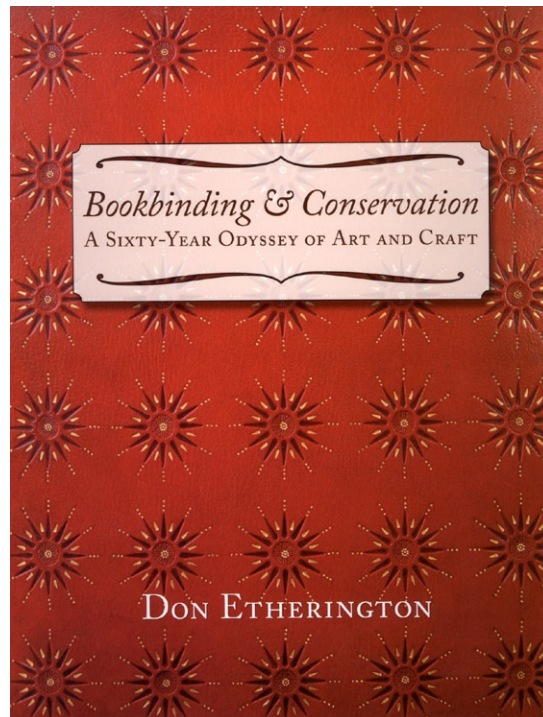
In 1970, again at the invitation of Waters, Etherington came to the US to become the Training Officer in the “Restoration Department” of Library of Congress. Here he was also reunited with the third “Musketeer,” Christopher Clarkson. With practices greatly informed by the experiences of Florence, they set about to modernize and professionalize the program at the Library and to transform the profession. Among the things introduced was a manual dexterity test for new hires, phase boxing (developed from cigarette cartons – an outgrowth of a printing student design exercise), shelving by size, and the polyester encapsulation (a replacement for the damaging lamination process then in full swing). Etherington also describes in detail his work with Matt Roberts to develop *Bookbinding and the Conservation of Book*, one the most comprehensive reference works for binders and conservators.

Also recounted is an early 1970’s “grand tour” of leading European conservation labs that helped inform developments at the Library. As if Florence were not enough, he goes on to describe other significant library disasters since then including the fires at the library of the USSR Academy of Sciences in Leningrad and the Los Angeles Public Library, as well as the earthquakes in California. While not as dramatic, but perhaps more significant on the larger stage, we also learn of the how conservation staff built a false book case for the Nixon Whitehouse (presumably to hide a recording device) that was never installed, but also “reconstructed” shredded documents that would later reappear at the Watergate

hearings. Towards the end of his time at the Library, Etherington became involved with the Guild of Book Workers when he was part of a group asked to develop a certification program, something that was voted down. Lack of training opportunities, something identified as an impediment to a certification program however led to the creation of the *Standards of Excellence* seminars and provided high quality professional development opportunities and training for growing number of Guild members and leading to great improvements in the field.

1980 found him drawn to the new challenge of establishing a conservation program at Harry Ransom Humanities Research Center in Austin, TX where

he would remain until 1987. With the full backing of the Center’s administration (Etherington was also Assistant Director), he was for the first time able to create his “ideal” lab set-up, informed by his experiences in Florence and at LoC. Among the details are a separate dirty room for paring, recesses for nipping presses, and a separate area for finishing with better airflow control that prevented the gold leaf from floating away. The lab even included separate rooms for exhibitions preparations, a paper lab, and even a dedicated exhibitions space to illustrate conservation activities. A rare privilege was that of selecting one’s own staff with no incumbents, some of whom are still there and leading the program. An Institute for Fine Binding and Conservation was also established featuring such instructors as Tony Cains and James Brockman. As with his other positions, Etherington was privileged to work on some unique projects, highpoints of this period being the conservation of a 1297 copy of the





Magna Carta, including some tape on the back, and the Texas Declaration of Independence.

1987 was the beginning of other significant changes in Etherington's life seeing him attend a workshop for renowned fine binders hosted by Hugo Peller in Finland. It was that there that he met Monique Lallier, and their stories became intertwined. Around the same time he was invited to establish a for-profit conservation center with ICI, a large library binder, who saw an opportunity for conservation centers able to handle the large-scale projects that research libraries needed. ICI would become the Etherington Conservation Center when he bought it, and then become part of the HF Group that had acquired ICI when he sold it back again. While the "bread and butter" work consisted of encapsulation, deacidification, and binding repairs, there was also a fair share of prestige projects such as the conservation and preparation for exhibition of the Constitution of Puerto Rico and the Virginia Bill of Rights – all of which make for interesting reading. Throughout this last text section are Etherington's recollections of his development of the use of Japanese paper for binding repairs, something that has changed the landscape of conservation treatment like few others by providing for a more efficient, structurally sound, less invasive, and aesthetically pleasing treatment option for not just the cloth bindings that make up many historical collections, but also leather and vellum. Etherington mentions with pride how these techniques have been built upon and further adapted by conservators everywhere. Also mentioned are activities with the Guild of Book Workers events, Bookbinding 2000, the American Academy of Bookbinding, and winning the first Helen DeGolyer Triennial Competition hosted by the Bridwell Library at Southern Methodist University in Dallas. His binding on *The Book of Common Prayer* is depicted in the appendix of design bindings, the last section of the book. A total of 52 of his design bindings are depicted and this section alone would justify acquiring the book.

While reading this book, I felt as if I was in the room with Don as he was speaking to those assembled about his life and work at the many conferences and workshops he attended. While many of the events described will be familiar to those who have been fortunate to know Don Etherington, they are told in refreshing ways so that we do not tire of hearing them again. The style is informal and draws the reader in to learn about bookbinding and the development of the conservation and preservation fields during his lifetime, but also about many of the more personal moments in his life and his great joy of life. What is revealed is the life of a man who at the right place and time and seized upon the opportunities presented to him to better himself and his chosen field. Just as he was fortunate in those that taught and mentored

him, so has he touched so many practitioners both nascent and seasoned throughout the world, but in particularly here in the US. A bon vivant of tremendous generosity, Don Etherington while "slowly unwinding in the twilight of a long and rewarding career" still continues to push forward when most others would be looking back. We are all the better for it. At the same time we should all look to his example of proactively seizing opportunities to develop ourselves and in how we conduct ourselves as professionals, especially in light of some of the dramatic changes the field of book and library conservation has seen – not all for the good.

On a more personal note, Don Etherington spoke about his life (and from this then unpublished autobiography) in a lecture for the Brodsky Series at Syracuse University Library that I was hosting. Reading about his life and reliving the lecture online\* illustrated again the impact that he has made on the field and the lives of those in it. Thank you, Don.

\*Don Etherington's Brodsky Series lecture can be viewed online at <<http://library.syr.edu/about/departments/preservation/activities/series>>.

*Peter D. Verheyen served a formal apprenticeship at the Buchbinderei Klein in Gelsenkirchen, Germany; internships at the Germanisches Nationalmuseum in Nuremberg, Germany, and at the Folger Shakespeare Library with Frank Mowery; worked with Heinke Pensky-Adam and William Minter, and at the Yale and Cornell university libraries. Currently head of Preservation and Conservation at Syracuse University Library. Past Exhibitions and Publicity Chair for the Guild of Book Workers, publisher of The Bonefolder, Book Arts Web, and Book\_Arts-L. All are at <<http://www.philobiblon.com>>.*



## Submission Guidelines

The *Bonefolder* welcomes submissions of articles for publication. Articles should relate to the fields of bookbinding, book arts, decorative techniques, education, exhibition reviews, tips & tricks, or book reviews. Articles that have not been published elsewhere will be given first consideration.

The language of the *Bonefolder* is English, though it may be possible to work with authors in the translation of non-English articles.

Because the *Bonefolder* is published electronically we are able to reach a worldwide audience at minimal cost. Issues will be released as PDF files which can be opened with Adobe Acrobat Reader.

### Submitting your text

Only completed articles should be submitted to the editorial review board. This includes proof-reading. Please indicate position of graphics in text by placing the filename of the image in brackets, i.e. [AuthorLastname-Image1.tif].

Articles may be included either as plain text in email letters, or as word processor files attached to email letters. Microsoft Word or WordPerfect are the preferred file formats. Formatting should be very basic with italics, bold, and other formatting used sparingly. Please do not use any "tables." Font should be either Arial or Times Roman. Images can be included in the JPG or TIF formats. Images should be sized to 1024 x 768 pixels if taken with a digital camera. If scanned or created digitally, save at 400 dpi. Line art should be saved as bitonal, b/w images as 8 bit (256 shades of grey), and color as 24 bit. DO NOT embed images in body of text, but save separately and attach. Likewise, collaged images are not allowed.

### Files should be named as follows

The article (if not sent in email message body):

AuthorLastname-ShortTitle.doc

Images:

AuthorLastname-Image1.tif (.jpg)

AuthorLastname-Image2.tif (.jpg)

## References

Any references should be included in ( ) following the text they refer to. If links are included, you must include the full URL, including "http://" enclosed in "<>".

Examples:

Middleton, Bernard C. (1996). *A History of English Craft Bookbinding*, New Castle, DE: Oak Knoll Press.

Etherington, Don and Matt Roberts (1982). *Bookbinding and the Conservation of Books: A dictionary of descriptive terminology*. Washington, D.C.: Government Printing Office. <<http://palimpsest.stanford.edu/don/don.html>>

Files sent through regular postal mail on CD are also acceptable, provided they are in the PC format. If sending on disc, please contact the editor for a mailing address.

## Copyright

Authors retain copyright of their articles and are free to publish them elsewhere. In submitting articles for publication, authors grant the *Bonefolder* worldwide distribution rights for their article as it appears in the journal.



The *Bonefolder* uses the Creative Commons licensing/copyright agreement. For more information see the Creative Commons FAQ at <<http://creativecommons.org/>>.

This work is licensed under a Creative Commons License.

## Contact

Email articles to:

The *Bonefolder*, <[bonefolder@philobiblon.com](mailto:bonefolder@philobiblon.com)>

Authors are normally informed of the publication decision within four to five weeks.

**The deadline for the next issue is  
September 1, 2011.**

Please see <<http://www.philobiblon.com/bonefolder>> for full submission guidelines and other details.